

Franklin D. Sider

20454 Briarcliff
Detroit 21, Michigan

PWTd

Nov. 17, 1962

The Downtown Gallery
32 E. 57th St.
New York 22, N.Y.

Dear Mrs. Halpert:

After having Shahn's Gouache
"Grinning Puddler" in our home
we found that we were not
happy with it.

Therefore, earlier this week
we returned it to you via
Railway Express.

Very truly yours,
Franklin Sider,

Right to publishing information regarding sales transactions
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

TRIANON PRESS (FRANCE)

Éditions Fawcett & Busbe
CHATEAU DE BOISSIA
CLAIRVAUX-LES-LACS, JURA

Rédaction et Exportation
125, AVENUE DU MAINE, PARIS 14^e
Téléphone : FONTENOY 84-24

19 November 1962

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purchaser is living, it can be assumed that the information
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Mr. Jay Wolf
The Downtown Gallery
32 East 51st Street
New York City 22, N.Y.

Dear Mr. Wolf:

Thank you for your letter of the 10th.

The reason you have not heard from us before this is that we have had no news for you. The HAGGADAH, like all books reproduced in phototypie and pochoir, is a very long process and is not yet published, nor is it ready for publication.

I am happy to say that the plates themselves are practically finished now. However, we are having a very difficult time with the Hebrew typography and this is holding us up somewhat.

As I believe we mentioned in previous letters to Mrs. Halpert, we are planning to reserve some copies for distribution by the Downtown Gallery. As soon as we have prepared our prospectuses and can be completely clear on quantities and terms we will send them along to you along with a letter suggesting a possible agreement.

Please be assured that we look forward to working with you on this project.

Yours sincerely,

Jean Drucker
J. Drucker
for Mr. Fawcett

THE STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

exact period of the 50 year
span of life of the A.C. II?
This is just an honest question.
You may be right and
I can be convinced!

Could you jot down
in a letter such an out-
line as you have in mind?
Could any period be assigned
to the Mexican influence?
Or is it continuous through
many decades? I suspect
it has been and may be today.

(over) ▽

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November 27, 1962

David Meade Cooper, Architect
3806 Kecoughtan Road
Hampton, Virginia

Dear Mr. Cooper:

We shipped the John Marin watercolor to you today via Railway Express. It should arrive towards the end of this week, possibly Thursday or Friday. I am afraid I cannot be more exact than this. When you receive it may I suggest that you immediately insure it for its full value? In fact you may not want to wait until you receive it.

We do hope that you enjoy living with it.

Sincerely yours,

Jay Wolf
Assistant Director

JWlk

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Calligraphic Souvenir 1962

oil & enamel

Magna Carta

1962

oil & enamel

~~to~~ Letter to My Girlfriend 1962

Ink on cardboard

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November 29, 1962

Mr. William E. Woolfenden, Assistant Director
Archives of American Art
5200 Woodward Avenue
Detroit 2, Michigan

Dear Mr. Woolfenden:

I was very glad to receive your letter and will communicate with Charles Sheeler immediately to obtain his permission in connection with the tape you have in your possession, or rather the typed transcript. As you know Mr. Sheeler is incapacitated and I am acting as his special secretary. He has already been interviewed by Andrews and is very happy to cooperate with him on the special project which involves an exhibition of paintings and you will receive a letter from the artist shortly.

Incidentally, would it be possible for me to see the transcript? as I am most interested in the type of material he incorporated in his tape? I will have Sheeler write in reference to both requests.

During a recent conversation with Dr. Andrews I talked about a tape and he was delighted with the prospect thus it will not be necessary to sound him out again. You may write to him directly if you wish:

Dr. Edward Deming Andrews
11 Whittier Avenue
Pittsfield, Massachusetts.

Sincerely,

EOW:lk

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23 November 1962

Mr. John Irwin
ARTFORM
485 Brannan Street
San Francisco, California

Dear Mr. Irwin:

I, too, am very pleased that we will share Brodersons with
the Ankrum Gallery and look forward to the one-man show planned
for the early part of 1963.

Indeed, I mentioned, with very much enthusiasm your new
magazine, not only to Mrs. Ankrum, but also to a great many
gallery visitors, including museum personnel, collectors etc.
If you will refer to the magazines now current you will note
that we advertise very little and have decided to continue the
policy for the time being or until we expand our roster to in-
clude lesser known names. Meanwhile we are subscribing to your
magazine and continue enjoying the contents.

Sincerely yours,

/d

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Memo from the desk of

JEAN LIPMAN

Dear Edith -

The photo of your
Olympian is perfectly
all right - if you have
a better photo fine,
if not, O.K. When
did it come from?
approximate date?
Do you know of any
other great
paintings?

Best -

Jean

ART IN AMERICA
635 Madison Avenue
New York 22, N. Y.
MUrrey Hill 8-7500

theARTgallery

HOLYCROFT
IVORYTON
CONNECTICUT

Telephone: Essex exchange—SOuth 7-1601

November 27, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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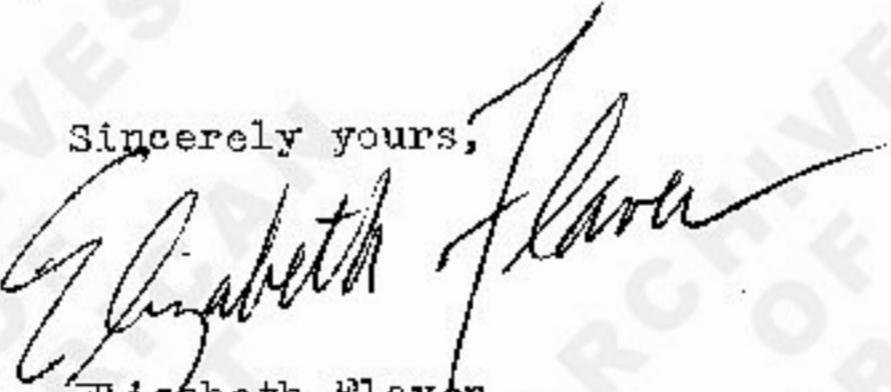
Dear Mrs. Halpert:

In the light of our major improvements and increased production costs, we are sorry that we will no longer be able to continue listing non-subscribing galleries in 8 point type. We have done this for the past fifteen months.

Should you wish to continue having your name appear in theARTgallery you may participate in our service for the extremely modest service charge of \$15.00 per issue. Simply fill out the enclosed listing card and return it to us by December 10th and your complete listing will appear in our January number.

Everyone seriously interested in art uses the magazine. Always appearing on or before the first of each month, theARTgallery is giving the most effective service available to galleries and readers. We look forward to including you.

Sincerely yours,



Elizabeth Flaven
Managing Editor

EF/w
encl.

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November 26, 1962

Mr. John Palmer Leaper
Marion Koogler McNay Art Institute
6000 North New Braunfels
San Antonio 6, Texas

Dear John:

The news in your letter of November 21st is indeed most pleasant. I have always wanted to meet an heir and am delighted that I have achieved my goal.

As you gather we have a new accountant and I am sorry if he irritated you.

I have been so tied up in knots that I have had very little opportunity to visit with Rosalie who is among my great favorites. I am sure she selected an excellent group for you and that you have "crowds" visiting the show.

If I don't see you before Christmas have a wonderful holiday. I look forward to your early 1963 visit.

Sincerely,

KOR:lk

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November 20, 1962

Mr. Walter H. McBride, Director
Grand Rapids Art Gallery
230 Fulton Street, East
Grand Rapids, Michigan

Dear Mr. McBride:

As you requested John Marin and I selected a large group of Marin photographs of what we considered outstanding examples of his work in both media demonstrating several facets themewise as well as in treatment. A detailed price list is enclosed.

May I take this occasion to apologize to you for what I realized afterwards might have been interpreted as a hasty manner on my part. I did not get the message about your visit in advance and unfortunately made an engagement with the Detroit visitors you saw. They come to town so rarely that I had no way of dismissing them, and feel very badly about not having had the privilege of spending more time with you. I hope you will forgive me and give me another chance.

Sincerely yours,

EHH:sg
enc. (1)

EDWIN GILBERT

~~EDWIN GILBERT~~

PARIS V

he wasn't even mentioned as an artist! Only the
big sculptures was discussed. Actually, I'm sounding
little like about her than I feel. I do have admiration
for her work. Thanks God she's out of that. Continuation
of abstract ~~canvass~~ background for her pieces, some
of which we both like immensely. Sorry, them are
very original but she's a real sheepish to keep them
too little artistic tipple as his son's dangles them
out front. The others I got went with her to a such
a shop where they sell Greenwich Village type
paintings etc. I understanded so that those cathedral
interiors. They're magnificent. What a marvellous
artist he is! I haven't seen anything I thought
was strong for years. He's now flat on his back
and near to his wife. I just hope he doesn't have
what Gibbons' wife had for her but with
an arm. Gibbons' prospects are now turned
into Paris and seen by famous French writers, as
get it little old school boy Branai; a real
torrid Augustus and well - known - man.
All over our last week was breaking up French
bourgeois society well. We went to dinner
at the home of the designer of Renault cars. He's
from a Champagne family & his not too attractive

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X

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM ✓
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 6-2424

November 19, 1962

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Will you and Nathaly please sign the enclosed
minutes where your pencil initials appear and then return
the same to me so that I can affix them in the minute book.

Sincerely,



FB/ims
Enclosures

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LIST OF ARTISTS FOR "AMERICA: THE ARTISTS EYES"

C. W. PEALE

JOHN TRUMBULL

PAINTINGS IN THE WHITE HOUSE

THOMAS EAKINS

ALBERT BIERSTADT

WISLOW SUMNER

PRIMITIVES

JOHN JAMES AUDUBON

CURRIER & IVES

GEORGE CATLIN

ALFRED JACOB MILLER

JOHN MARSH

CHARLES SHEELER

BELLOWS

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November 28, 1962

Comet Ray Letter Service
220 East 23rd Street
New York, N. Y.

Attention: Mr. Sussman

Dear Mr. Sussman:

Thank you ever so much for returning the new stencils to me along with the deletions. However I would like to make the following corrections in our list:

Remove in the customer file the following:

Mr. Robert L.B. Tobin, Box 2101, San Antonio, Texas
Mrs. Mary Palmer, 63 Sunny Beach Drive, West Hartford-
17, Conn.

Through my own carelessness I have discovered we have these two names already on stencils, and there is no reason for us to have two of one person.

Will you also remove from the customer file:

Mr. & Mrs. Herbert M. Sandler, 39 Fifth Ave.
New York, N. Y.

The new Berkeley, California address is the correct one for the Sandlers.

Thank you so much.

Sincerely,

Jay Wolf
Assistant Director

JWlk

STANLEY UNDERHILL
LANDSCAPE ARCHITECT ASLA

November 21 1962

Dear Mrs Halpert

I'm afraid I haven't done my homework properly.
Mr Zorach's lovely work is away beyond my client's
tastes. Thank you very much for your time and con-
sideration.

We are all very happy to learn that Nat is
making a slow but steady recovery.

Sincerely



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ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

Olympia 7-1549



November 16, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

Today we sent to you two Brodersons--one black and white and one mixed media. We sent them Railway express, so they should reach you in about five days. The prices are the same we had in his last show, unless of course you want to change them.

I sent a cable asking him to have Dr. Helm telephone me from Tokyo, but I have not heard from him. However, Dr. Helm is expected back in Santa Barbara for Thanksgiving, so I will talk to him there, and he can tell me exactly when Morris is returning. In a letter I received from Morris today, he said he is planning to be here "around Thanksgiving" and I will relax considerably.

I am so eager to see his new work, as he is bursting with new ideas and plans.

I am happy to say there is a good deal of interest in my two artists showing now at the Whitney, and yesterday I had a letter from the museum saying there were some people (Benjamin) who are very much interested in buying a Lundeberg. Perhaps if you come out you would like to go to their studio and see their work if you have time. I am sending slides to Hirshhorn, as he has spoken of their work and shown a real interest, though this is the first time he has seen it.

I was thrilled to see the Time article and pictures of you and the gallery.

All excited,

Joan Ankrum

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X
23 November 1962

Mr. Felix Labian
Landau Gallery
702 North La Cienega
Los Angeles, California

Dear Felix:

One of our clients is interested in obtaining an "important" drawing of the 1930's by Tchelitchew. Since you are now handling so many Europeans it occurs to me that you might have something by this artist or could tip me off who, on the West Coast, would carry his work.

We have just sold the last of the small Zajacs. Our Christmas show opens on December 3rd and if you would like to pay transportation charges I could use several of his sculptures and possibly a small painting or two. The overhead on the Christmas show is getting me down and frankly I dread the opening day, the mob scene and the noise; buying a tradition is a tradition.

My best regards to you, Mimi and the boys.

Sincerely yours,

/d

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November 20, 1962

Mr. James Normile
Zeitlin & Ver Brugge
815 North La Cienega Blvd
Los Angeles 69, Calif.

Dear Mr. Normile:

I will be very glad to send you a copy of Shahn's PLEIADES.

The current price is \$135. Unfortunately we are not in a position to offer a discount in the case of Shahn serigraphs editions of which are rapidly being reduced to a minimum. It is customary for out of town dealers to add their commission to our selling price. If this is satisfactory we will be glad to send you a copy as soon as we receive word from you.

Sincerely yours,

EOM:sg

You might be interested also in what Frank Getlein has promoted at the Washington Star which ran off an original lithograph by Jack Perlmutter in 350,000 copies. Shades of Daumier! Jack has been doing fine with a very successful show of new lithographs at the Jewish community Center on which Frank also did an excellent column. (~~something~~).

Next week the Corcoran is opening with 16 contemporary German artists, several of whom I knew when there. And the following week Ben Shahn is coming for an "evening with . . ." an event I am looking forward to.

When are you coming down again and why don't you stay for a couple of hours or a couple of days. Nathalie and Harry notwithstanding, I'd love to have the opportunity to return some of that hospitality I owe you so much of.

I may be able to get up to New York for a few days on/about December 19th to see my sister off on a Christmas cruise. Will you be in town then?

Looking forward to a word when you get a minute. Best love.

Warren

WARREN M. ROBBINS
530 Sixth Street S.E.
Washington 3, D. C.

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*The Corcoran Gallery of Art
Washington 6, D. C.*

HERMANN WARREN WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 29, 1962

Mrs. Edith Gregor Halpert
32 E st 51st Street
New York, New York

W.W.W.
Dear Edith:

We hope you can plan to come to the private opening of our 28th Biennial Exhibition on Friday, January 18th. There will be a number of small dinners given for our distinguished out-of-town guests and, if you will be able to come, please let me know and I will see that an invitation is extended to you.

Cordially,

H.W.W.

Director

HWW:cgs

November 30, 1962

"Open Mike"
WBNS
Columbus, Ohio

Gentlemen:

When the director of the Gallery, Mrs. Edith Gregor Halpert,
last was in Columbus, she appeared as a guest on your
program, an experience she remembers with great pleasure.

Today, while talking with some officials of the Museum,
she mentioned how much she had enjoyed appearing on "Open
Mike"; and they suggested that perhaps it would be
possible to obtain a recording of the session at which
she was the guest.

Would you let me know if a record of the program might be
made, so that Mrs. Halpert might have it as a
"memento" of her trip? Thank you so much for your efforts
in this matter.

Sincerely,

Jay Wolf
Assistant Director

ZEITLIN & VER BRUGGE

JACOB ZEITLIN
JOSEPHINE VER BRUGGE ZEITLIN
Cable Address: Jabberwock

815 NO. LA CIENEGA BLVD. • OLeander 5-7581
LOS ANGELES 69, CALIFORNIA OLympia 2-0764



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November 23, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St.
New York 22 N.Y.

Dear Mrs. Halpert:

Thank you for your note concerning the Shahn
serigraph "Fleiaedes".

We would appreciate receiving a copy of the print
at your quoted price of \$135.

Sincerely yours,

James Normile
James Normile

JR 5-0809 R
V1 8-6700 O November 28, 1961

Mr. Richard Hudson, Editor
War/Peace Report
305 West 18th Street
New York 11, New York

Dear Mr. Hudson:

After several conferences it has been decided to postpone
further negotiations in connection with the portfolio un-
der consideration in connection with the "Saga of the Lucky
Dragon", and I now feel that my commitment to the previous
publisher is no longer valid.

Therefore if you would like to come in to discuss your plans
in this connection I am free to work with you at your con-
venience. Please let me know when it would be convenient
for you.

Four of the paintings in the series were shipped abroad,
but I took the precaution of having first rate color trans-
parencies made of these and have also arranged with the pur-
chasers of the others to have the pictures available whenever
we are ready to make the transparencies.

As I am planning to go off for a two weeks vacation about the
middle of December may I suggest that you communicate with me
sufficiently in advance and perhaps we can get Ben to join us
on the occasion, or rather after preliminary talks. Do let
me hear from you.

Sincerely yours,

EOR:sg

23 November 1962

Mr. Perry T. Rathbone, Director
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Rathbone:

Your letter gave me an excellent idea for increasing our business. Hereafter, I will make it a rule that everybody carry his own package preferably on his lap on planes. This will discourage a return trip. Since it worked once I will keep trying hereafter.

Indeed, I am very pleased that LONG ISLAND will remain at the Boston Museum of Fine Arts, thanks to your discretionary fund.

Enclosed you will find our Invoice with the museum discount listed. I, too, wish I could make a reduction, but it is impossible and especially so in the case of Dove. The supply is being reduced so rapidly that we are now obliged to increase the prices considerably and are doing so as of January 1st.

I stopped over at the museum last Monday and I had a personally conducted tour, courtesy of Henry Rossiter. It certainly is an impressive collection and I congratulate you on having this addition to our history.

I hope to have the pleasure of seeing you in the near future.

Sincerely yours,

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN, Q.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 9375.
TELEGRAMS: DFOFT, LEISURE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE,

LONDON, W.C.2.

21st November, 1952.

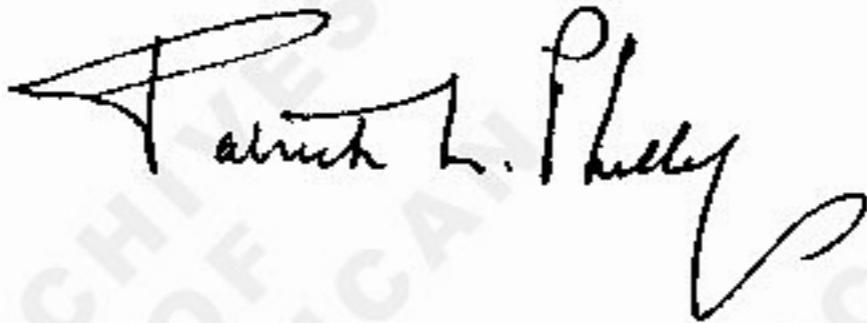
- 2 -

one or two a month, we are frankly not in a position to name an exact date for next season, though it is just possible that a vacancy might occur in May. What we would like to do therefore, is to think definitely in terms of 1954, when we could have an all embracing exhibition of Ben Shahn. That do you think about this? If you like the idea, would it be possible to include oil paintings as well, or are these never available except on loan?

I should be glad if you would think the matter over, and in due course, let us know your views.

With kind regards,

Yours sincerely,



Enc.

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36 BROAD STREET
OSHKOSH

Since 1899

BEVERLY - 1-3030
WISCONSIN

21 NOVEMBER 1962

EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

DEAR MRS. HALPERT:

I JUST THIS MINUTE RETURNED TO MY OFFICE, AND I FELT THE FIRST THING I SHOULD DO IS RESCUE YOU FROM A STATE OF CONFUSION.

AS THE ABOVE LETTERHEAD DENOTES, THIS IS MY HOME. BUT DURING THE PAST TWO WEEKS I HAVE BEEN ON A BUSINESS TRIP IN IOWA, WHICH ACCOUNTS FOR THE FACT OF YOUR RECEIVING A TELEPHONE CALL FROM ME ON TUESDAY AND WEDNESDAY FROM WATERLOO.

I HOPE THAT YOU WILL BE ABLE TO RUSH OUT VIA AIR MAIL THE PHOTOGRAPHS WE DISCUSSED RELATIVE TO THE DRAWINGS OF BEN SHRHM, SHOWING SOME OF HIS WORKS IN THE PRICE RANGE OF \$350.00, \$500.00, AND \$750.00, SUCH AS YOU MENTIONED.

WOULD GENUINELY APPRECIATE YOUR SENDING THAT PHOTOGRAPHS YOU HAVE POSTE HASTE.

THANK YOU!

SINCERELY,
Keith H. Baker
KEITH H. BAKER

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November 26, 1962

Mr. Eliot Elisofon
c/o George Stevens
4336 West Washington Building
Culver City, Calif.

Dear Eliot:

I am sorry to be so long in writing to you but I have
been working diligently in the hope of obtaining someone
prepared to undertake the project you outlined.

Ben Shahn is so involved with murals, etc., that he has
to be eliminated. The young artist who lives in Hawaii
has also undertaken a job for a church and will be involved
for many months to come - thus, I cannot be of much help
to you. As far as I can see there are very few artists
today who are equipped for so important a project. If I
do think of someone I will write to you promptly.

Have fun.

Affectionately,

EOH:lk

INA

INSURANCE BY NORTH AMERICA

Insurance Company of North America
Life Insurance Company of North America
2501 Grand Avenue, Des Moines 12, Iowa

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November 16, 1962

The Downtown Gallery
32 East 51 Street
New York 22, New York

RE: 162 TR 15304a
Edmundson Art Foundation, Inc.
D/E 3-22-61

Attention: Mr. Jay Wolf, Assistant Director

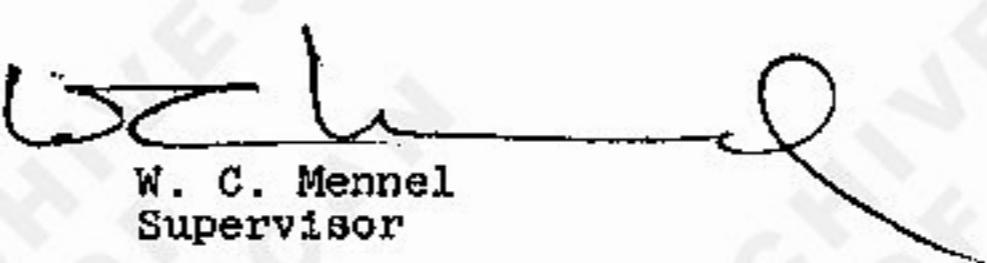
Dear Mr. Wolf:

Thank you for your letter of November 8, 1962.

We enclose copies of our correspondence which we trust are self-explanatory.

We would appreciate any expediting that you can do for us in this matter.

Sincerely yours,


W. C. Mennel
Supervisor

WCM/vb
Encls.

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November 27, 1962

Mr. William H. Lane
Holman Street
Lunenberge, Massachusetts

Dear Bill:

Have you had an opportunity to find something that will fill out the \$2,000.00 credit you wanted us to make to your foundation.

You can imagine what is going on here in preparation for the Christmas exhibit. This year it will really be a lulu.

Charles phoned me to report that you had communicated with him and how happy he was about the revived friendship. I thought you would like to know.

Best regards,

Sincerely,

EOM:lk

MRS. MATTHEW BROWN

Nov. 20, 1962.

Dorothy Galtley

My dear Mrs. Halpert,

Years ago, I attended your
Christmas sale with Sybil & me
and bought a small Max
Weber. I have just spoken
to Sybil who came out to see
when your sale will be this
year.
I would be good enough
to tell me the date - and also
if there is to be a Weber in the
sale - a friend of mine would
fly down the morning of the sale

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Apr 26 - June 3

November 21, 1962

Mr. Gudmund Vigeland
Assistant Director
The Corcoran Gallery
Washington 6, D. C.

Dear Mr. Vigeland:

Now that you are getting the Halpert pictures out of your hair I suppose you are ready to work more consistently on the New Tradition.

If it is not too much trouble would it be possible to send me a complete list of the show and particularly those names which are listed in your letter of October 30th? This would make my suggestions for any substitutions more intelligent - in cases where the specific picture you wish is not available. As you know we have all the reference material right here.

I am somewhat puzzled about the SALT SHAKER which hangs in my apartment and would like to check with the Museum of Modern Art about this picture, as I see (with my naked eye) nothing wrong with it. On the other hand if it requires attention I certainly want it to be done promptly and it might even be available in time for your show. May I check with the Museum about it? As you know it was my gift to the Museum of Modern Art and I have a life interest in it.

Please write. Best regards.

Sincerely yours,

EGR:gs

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302 John Ringling Boulevard
Sarasota, Florida



Phone: 388-1357

November 29, 1962

The reviews and pictures from
the papers will be sent.

We expect this to be an
exciting show.

Frames on drawings looked
badly - hence they have
been reframed beautifully.

R. and M. Lebowall

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November 23
1962

Dear Mrs. Halpert -

I have been meaning to write
for some time, but these cor-
recting is the bone of my life
and I keeps me behind on every
thing else.

Quite a while ago I received
an invoice which I thought
indicated that you had mailed
me the Weber drawing. How-
ever, it has not arrived, and
I only hope it is because
you have not sent it. I
can't bear to face the possibil-
ity that it has been lost in
transit. I trust all is well with
you, and that you have had
a pleasant holiday.

Sincerely, Mary Palmer

[Encl. 11-28-62]

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

27 November 1962

Dr. Vadim Kliassoff, Director
Musée Carnavalet
7, Avenue Voltaire
Paris 5^e, France

Dear Dr. Kliassoff:

Betty Eake and Mrs. Edith Halpert have agreed that I act as agent for Betty's forthcoming exhibitions in San Francisco and next Spring in Stockholm. I am, of course, delighted to be able to do whatever I can, and I am deep in negotiations now.

I have been told that you had mentioned the possibility that the Musée Carnavalet might be interested in participating in the exhibition. I realize, however, that no definite commitment has been made.

In analyzing the situation at this point, I regret to say that a second European exhibition would give rise to a number of cumbersome complications in regard both to transportation and insurance in addition to the customs problem, so I am in the unhappy position of advising against a showing in Paris. As a museum director yourself, I am certain that you will understand how this could be so. I am sorry, but I see no other solution to the problem than to confine the tour to Sweden.

I was in Paris - but for only two days - on November 1st and 2nd. I wanted so much to call you, but I had too much respect for the long holiday, which I hope you were able to enjoy, free from museum responsibility!

With best wishes to you and your wife,

Very sincerely,

Robert P. Griffing, Jr.
Director

RRM:lh

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Mr. Norman W. Bramley

- page 2 -

November 27, 1962

of the inauguration of the American Folk Art Museum in
New York and the exhibition which was held under its
auspices in the Time Life Building.

May I further urge you to communicate with your insurance
company and insist that their arbitrary figure based on the
opinion of two utterly ignorant so-called "experts" -
one an Englishman and the other an ex-bookkeeper be adjusted
to a factual sum. Please do so at once. I have reason to
believe that this will be effective.

Thank you for your courtesy.

Sincerely yours,

ECHalk

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November 26, 1962

WPA

Mr. Edward Deming Andrews
11 Whittier Avenue
Pittsfield, Massachusetts

Dear Mr. Andrews:

I am very glad that you have had an opportunity to reread the Rourke book which is still the best published on Charles Sheeler other than the learned professional catalogs issued by several museums.

If Bill Williams (who had a stroke which effected his speech) will see you and is able to talk, it would be a marvelous idea to get his impression of Sheeler. You know, I suppose, that he lives in Rutherford, N.J. I have no idea where Robert Allerton Parker can be located but I imagine it won't be too difficult to locate him if he is still about.

If you wish I will have a set of photographs made for you of the entire list we had agreed upon. The photographer charges \$1.00 - \$1.50 for each print. A few however were photographs by the artist who probably still has the negatives available. We will check in due time.

A few days ago I received a letter from Mr. Wilbur H. Glover asking whether such an exhibit could be arranged. Have you been in touch with him about the matter? It would be too bad to duplicate the idea. I have already written to apprise him of the fact that the show had been set up during your recent visit with Mrs. Andrews, but would appreciate it if you would follow this up.

Sincerely,

EGH:lk

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November 19, 1968

Mr. Valdo Rasmussen
Executive Director
International Circulating Exhibitions
Museum of Modern Art
New York 10, N. Y.

Dear Mr. Rasmussen:

Thank you for your letter of November 16 giving us the complete itinerary of the Shahn exhibition.

To date we have received the following catalogues:

Albertina Museum
Kunsthalle, Baden-Baden
Palais des Beaux Arts, Brussels
Stedelijk Museum

If anyothers have been published we should be most grateful to receive them - or extra copies of the above ones, if available.

Thank you for your courtesy.

Sincerely yours,

Mrs. Nathaly C. Daus

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November 26, 1962

Mr. Keith H. Baker
Baker Paper Company
36 Broad Street
Oshkosh, Wisconsin

Dear Mr. Baker:

Thank you for solving the mystery for me in relation to the call from Waterloo.

Enclosed you will find photographs of three outstanding samples of Shahn's work. The dimensions and other pertinent data appear on the reverse side of these prints.

The prices are listed below:

BLIND BOY	\$650.00
THE SCIENTIST	\$350.00
Drawing for LABYRINTH	\$550.00

If you are interested in seeing the originals and are prepared to pay for packing, shipping and insurance I will be very glad to send them on approval. Please let me know.

Sincerely,

EGR:lk

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

20 November 1962

Mrs. George Olliver, Director
San Francisco Museum of Art
Civis Center
San Francisco, California.

Dear George:

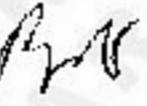
As you know, I was on the East Coast when your query came regarding your proposed exhibition of paintings by Tsung To-han. In New York Ruth Bulyart and I went over the whole matter of the San Francisco and Stockholm exhibitions, and it would appear much simpler if my office takes over the detailed arrangements setting more or less an agent for them both. Hence my cable and this letter.

The stripping (via Railway Express) and pre-packing share of the insurance costs of sending the exhibition of approximately 20 paintings from here to San Francisco will amount to approximately \$450.00. The paintings will be in 4 or 5 boxes, with an estimated total weight of 2,000 lbs. We would plan to have them go forward to you by Matson or Inter-Ocean Line ships.

If this meets with your approval, please let us know at your earliest convenience, and we will proceed to arrange for space on a specific ship. In your reply, please also let me know how soon in advance of the opening date you would prefer to receive the exhibition.

With best regards,

Very sincerely,


Robert P. Griffin, Jr.
Director

RECORDED

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 16, 1962

Mrs. George Parson
5505 Englewood Drive
Madison 5, Wisconsin

Dear Mrs. Parson:

I am delighted that your BEN SHAHN print arrived safely.

I did not enclose a card, as I thought the people who sent it might write you themselves. It was purchased by Mrs. Max Hecht.

I hope that you will enjoy having the SHAHN in your home.

Sincerely,

Jay Wolf
Assistant Director

JWshb

or to publishing information regarding sales transactions,
curator who responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

file

November 28, 1962

Mr. William H. Gerdts, Curator
The Newark Museum
43-49 Washington Street
Newark 1, New Jersey

Dear Mr. Gerdts:

Will you kindly send me a photograph of ABSTRACT 1956
(oil, size 6' x 16') by Mr. Ben Shahn. We understand
this mural was given to your museum by Mr. Arthur Stanton.

Thanking you,

Sincerely,

John Marin, Jr.

JM:lk

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THE DALLAS MUSEUM FOR CONTEMPORARY ARTS

3415 Cedar Springs Road

Dallas 19, Texas

LA 6-8855

November 29, 1962

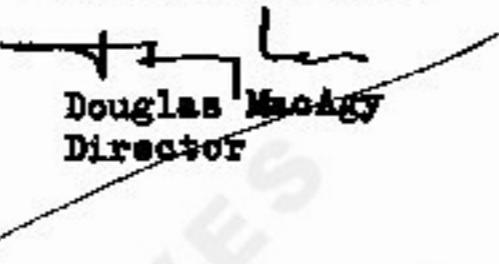
Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York, N. Y.

Dear Edith:

Our recent exhibition "Arts of the Circus" was a success in all respects.

The Museum is very grateful for your contribution to it. *

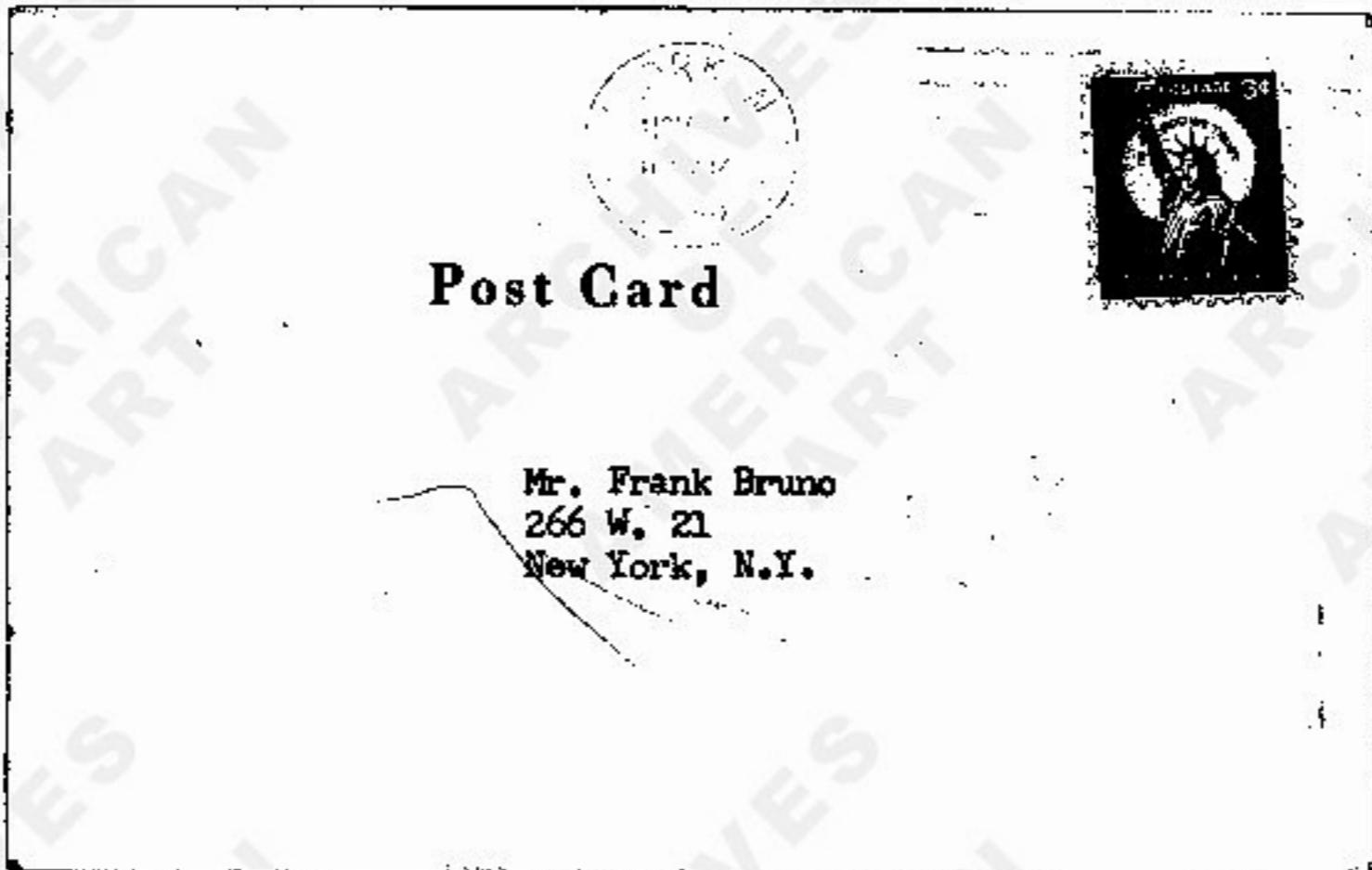
Yours sincerely,


Douglas MacAgy
Director

DM:jb

* And a much appreciated, generous one it was!

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November 29, 1962

Dr. Earl E. Harper, Director
School of Fine Arts
The State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

I was so sorry to learn that you have not been well and hope that you are now in fine voice again. I can't think of anything worse although in my case I am sure a number of people would be greatly relieved.

Evidently I did not make myself clear during our conversation. I felt that for such an august learned organization it would be fitting to have an idea exhibition rather than just a cross-section of American art during the half century planned by the A. C. U. The reason I mentioned the Armory show and the Mexican influx, etc., was to point up the tremendous number of vital impacts and direction changes during this one period. In addition to the two important factors mentioned there are many others including the W.P.A.P. and W.P.A. projects two world wars and as a result world communications in every form. All these happenings affected the thinking and doings in the visual fields right up to the current pop art. Obviously the choice of the paintings and sculpture would be effected and would make the exhibition far more educational in content if the Forward were written by someone who is experienced or has sufficient knowledge to follow through in each of these impacts.

Have you communicated with Jerome Klein? I sent you the address a few weeks ago.

Perhaps this idea may not appeal to you. In any event let me know how you feel about it. Keep well.

Best regards,

Sincerely,

EGH:lk

FINE ARTS CONSERVATION LABORATORIES, INC.
805 East 47th Street New York 17, New York



WILLIAM J. DOBBIN
Director

PLANO 3-2000

November 16, 1962

The Downtown Gallery
32 East 51 Street
New York 22, New York

Atten: Mr. Jay Wolf, Assistant Director

Gentlemen:

I am pleased to submit the following estimate of our fee for the restoration of the Ben Shahn, tempera on panel, "When the Morning Stars", which we now have in our laboratory for treatment.

This picture has suffered an extensive blistered condition with some loss of original pigment. [We shall introduce a wax adhesive in the uplifted areas in an effort to reattach them to the ground. We shall compensate for the losses by inpainting with powdered pigment hand ground in methacrylate. Our fee for this service will be \$100.00.]

We shall advise you as soon as the work is complete. Thanking you, I am

Sincerely,

MUSEUM OF EARLY AMERICAN FOLK ARTS

IN THE CITY OF NEW YORK

A NON-PROFIT EDUCATIONAL CORPORATION
CHARTERED BY THE STATE BOARD OF REGENTS

November 21, 1962

Mrs. Edith Gregor Halpert
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Our Initial Loan Exhibition at the Time-Life Reception Center has just closed and I am pleased to report that it has been greeted with a most enthusiastic response on the part of the more than 85,000 visitors who viewed the show during its six weeks' duration. On behalf of the Museum's officers and trustees, I would like to thank you for your generous cooperation, which greatly contributed to the quality and success of this exhibition.

As you probably know, the Museum is actively seeking to lease space in a central location which will adequately meet our needs for an attractive gallery area and reference library during the next few years. It is our considered judgment that once the Museum establishes itself in its permanent quarters, the momentum of its continued accessibility to the public will generate increased support on many levels.

The paramount consideration, currently, is that we must show a broad base of public support for our venture in order to enlist substantial aid from foundations and other philanthropies devoted to the encouragement of fine arts in the United States.

Naturally, because of the transitional nature of our present situation, persons who have not joined the Museum and are willing to do so at this time will contribute to the stability of its development in an exceptionally valuable way. Although no decision has yet been made, there is no doubt that members of the Museum will be accorded privileges and benefits commensurate with the category of their membership, in a manner which parallels the common practice of other leading museums throughout the country.

We are most grateful to you for the superb examples of folk art you have so kindly provided for our first exhibition. We look forward to your continued interest in the Museum and to your encouragement of its activities.

Very truly yours,

Robert Cornell

Robert Cornell
Executive Secretary

RG:mo

12/30

November 28, 1962

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Attention: Mrs. Edith Halpert

To: Neiman - Marcus
Dallas, Texas

Dear Mrs. Halpert:-

I want to advise you that the offer of \$5500.00 on the
above claim was made to us with the understanding that you would either
accept the offer by November 30th or the company will withdraw the offer
if not accepted by that date.

It is important that a decision be made one way or the
other and this office advised accordingly.

Yours very truly,

ARTHUR R. FREEMAN

ARF:ma

~~Offer has been made - offer of \$5500~~

11/27 saw EH - wrote Texas - to advise when ad became
11/30 - EH = no word from Texas yet still again
today - See her late in the week
now & if possible - send a copy of original proposal
to me & work to conclude
Call Moran by tomorrow 5:00 or any
other - I'll speak to you about her \$500-
flatting those out for you
11/28 - 6000 - settled -
12/4/62 - M Moran settled -

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In Remembrance

*Bonbough
Mortuary*

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November 26, 1962

Mr. W. C. Mennel, Supervisor
Insurance by North America
2501 Grand Avenue
Des Moines 12, Iowa

Dear Mr. Mennel:

On my return from a trip I found the correspondence which had accumulated during my absence.

For your information the collage by Arthur Dove entitled THE SEA was among the consignments shipped to the Des Moines Art Center on March 22nd, 1961. It was priced at \$2,000.00 which is the net figure. This was the price set by the Dove estate and as a matter of fact we have just sold a collage to the Boston Museum of Fine Arts. The price was \$2250.00.

As the Des Moines Art Center and your company were advised this picture was entirely damaged and no longer has any semblance to the original and is considered completely worthless. We have other examples of his work here and if you wish you can have someone refer to our books to check the valuation based on many previous sales. The price of the others has been raised subsequently because of the greatly reduced supply, but we naturally claimed the original figure rather than the higher.

The estate was paid as soon as the check reached us.

I trust this is all the information you require.

Sincerely,

E.H.Walk

*POL
Burton
Wasserman*



State of New Jersey
GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

THOMAS E. ROBINSON
PRESIDENT

ROBERT D. BOLE
DEAN OF INSTRUCTION

November 20, 1962

Downtown Gallery
32 E. 51st Street
New York 22, New York

Gentlemen:

I am currently conducting a monthly column titled "Art News and Notes" in ART EDUCATION, The Journal of the National Art Education Association.

The column features news of exhibitions, artists and special activities from galleries and museums throughout the country. I would therefore appreciate receiving copies of your press releases, exhibition announcements, catalogs and schedules for 1963 and future mailings as they are prepared for distribution.

Because the column is prepared somewhat more than a month before it appears in print, it would be most helpful if data could be received here as early as possible.

Your interest and cooperation are genuinely appreciated.

Very truly yours,

Burton Wasserman

Burton Wasserman
Associate Professor of Art

BW:cm

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November 27, 1962

Mrs. A. W. S. Herrington
4500 North Kessler Blvd.
Indianapolis 8, Indiana

Dear Mrs. Herrington:

Thank you for your letter.

Mr. Peat has communicated with me regarding the Ben Shahn painting and advised me that the purchase was made by the museum. Naturally we are very pleased.

Enclosed you will find a check as refund on the payment you originally made. The invoice we sent you may be destroyed as we are now making a duplicate in the name of the museum.

I hope that when you are next in town you will drop in to see us.

Sincerely,

EGH:lk

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3376.
TELEGRAMS: OFORT, LEISQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE,

LONDON. W.C.2.

FLP/AF

21st November, 1962.

Mrs. E. G. Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22,
New York, U.S.A.

Dear Mrs. Halpert,

I thought it time to write to you once more about the exhibition of Ben Shahn's work which we had to abandon earlier this year owing to lack of material.

We are still very keen on the idea of putting on a first class show, and consider that if there is a really good presentation, we have every chance of making an extraordinary success.

You will see from the enclosed cutting from "The Times" that we are about to change our premises, after sixty years in Leicester Square, as with the swing westward, we feel we are getting a little cut off, especially as parking arrangements in this part of the City have become so difficult during the last year. We have found most attractive premises further westward, behind the Dorchester and the New Hilton Hotels, and looking through to Park Lane.

As the rooms are differently placed, and as we have decided to reduce the number of our exhibitions, only having

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

28 November 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

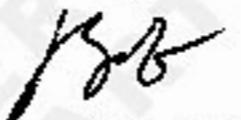
Dear Edith:

Some more carbons for you, all self-explanatory, I am certain. Meanwhile Betty has heard from George Culler that he will accept the financial responsibility for transportation and pro-rated insurance from here to San Francisco and while on exhibition, and I have agreed for her (she has too) that his responsibility will terminate at the close of the exhibition in his museum.

I am now preparing a curriculum vitae for Betty, plus complete lists and photographs, both for San Francisco and Stockholm. We are finishing the packing job now (with two oceans in mind), and when I have the exact weights and sizes, I can arrive at a definite figure of cost for the rest of the tour. You shall have copies of everything.

So much for the present. Keep me informed if anything comes up at your end. I wish I could drop in and tell you these things over a martini instead of having to write.

As ever,



Robert P. Griffing, Jr.
Director

encls
RPG:lh

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23 November 1962

Mrs. Muriel E. Christison
Krannert Art Museum
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois

Dear Muriel:

Mr. Praeger advised us also about his consent to lend the Staack painting.

Contrary to what you have been told we do not arrange for any pick up, nor do we pay the expenses of transportation. This is ordinarily taken care of entirely by the borrower and I would suggest that we communicate directly with Mr. Praeger.

I believe my assistant wrote you about obtaining the necessary data or statement directly from the artist, as well as, photographs in each instance. This is always a private matter and I am sure that you will find them most cooperative in each instance.

We are arranging to have the painting you are borrowing from us ready in time for pick up during the week of February 12. I hope the show is a great success. Best regards.

Sincerely yours,

/d

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

November 29, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We will have three photographs of Mr. Murray's
Marin taken and sent to the Art Dealers Association as soon
as possible.

If you would consider selling either of the two Peto rock paintings, please send me photographs and data on both.

I'll see you next time I'm in New York.

As ever,

Edward

Edward H. Dwight, Director

EHD:mcf

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November 20, 1962

Baltimore Museum
Rental Library
Baltimore, Maryland

Gentlemen:

From the consignment of American Folk Art which is being shipped to your museum we have removed #936 "Flagpole Eagle or Public Building Decor", woodcarving by anonymous artist, valued at \$750. The piece was returned to us in a damaged condition, and we were certain you would not want it in that state.

Unfortunately we had no similar piece to substitute.

Sincerely,

Jay Wolf
Assistant Director

JW:ga

Town of Huntington

LONG ISLAND, N. Y.

THE HECKSCHER MUSEUM

PRIME AVENUE, HUNTINGTON, N. Y.

TELEPHONE: HAMILTON 1-1000

HAMILTON 1-1084

OFFICE OF THE CURATOR

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November 27, 1962

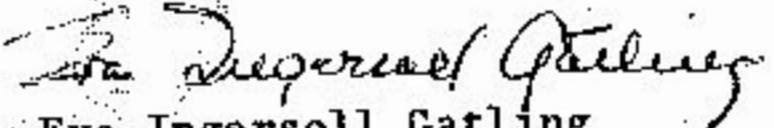
Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin:

Thank you so much for sending the loan forms to us so quickly. Final arrangements have now been made for the pick-up which will be the morning of December 4, and Grosso will handle the shipment.

I hope that you and Mrs. Halpert will have a chance to visit us during the exhibition.

Sincerely yours,



Eva Ingersoll Gatling
Director

EIG:pw

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana - Empire 7-6611

November 26, 1962

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for yours of November 23. You did tell me to
write directly to Davis, Shahn, and Stasack, for their statements,
which I did. As those were the only ones you specified, I thought
you were getting the rest of the statements. I'll write to the
other artists too.

As for the Stasack, we'll arrange to have the painting
collected on Long Island. Hope you had a lot of turkey on Thanks-
giving.

Sincerely yours,

Muriel Christison

(Mrs.) Muriel B. Christison

MBC:BS

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November 27, 1962

Mr. Daniel Millsaps
Washington International Art Letter
115 5th Street S.E.
Capital Hill
Washington 3, D.C.

Dear Mr. Millsaps:

Thank you for sending me a copy of the October issue of your Washington International Art Letter. I read this with great interest and repeat that I consider this a very vital publication. It seems to me that I sent you a subscription some time ago, but if I am mistaken would you be good enough to send me a subscription blank as I certainly want to receive all future issues.

At the next meeting of the Art Dealers Association I shall certainly take up the issue with the hope that something can be done in the way of a contribution. As far as I am concerned, I have gone so far beyond my quota not only by offering to the U.S.A. practically all the works of art I own, but also to the many other art projects to which I am committed. It is incredible that so much interest has developed in the field and how few of the very wealthy citizens will accept any financial responsibility. Certainly there must be some foundation, if no individual, that would support the Washington International Art Letter.

I, too, enjoyed our meeting at the Corcoran. As you probably know the gift is not official as yet because of a perfectly ridiculous government gimmick which I prefer to keep private as it would create too much amusement unpleasantly.

I hope to see you when you are in New York.

Sincerely,

P.S. I was very much interested in the fact that the members of the Bolshoi Ballet inquired about the collection at the Corcoran and wonder whether the show was extended for them for the two additional days.

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established that a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 17, 1962

Miss Doris Bry
60 LaSalle St.
New York 27, N.Y.

Dear Miss Bry:

As you know, we have just photographed the recent GEORGIA O'KEEFE paintings which you brought us.

In order to keep our records up to date, would you send
me the places and dates of exhibition of "A Sunflower
from Maggie", as well as any books or catalogues in which
it may have been reproduced.

I would be most grateful for this information.

Kindest regards,

Sincerely,

Jay Wolf
Assistant Director

DAVID MEADE COOPER, ARCHITECT

3606 KECOUGHTAN ROAD
HAMPTON, VIRGINIA
Park
TELEPHONE HAMPTON 3-7197
HOURS 9 A. M. TO 6 P. M. DAILY

25 November 62

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purchaser is living, it can be assumed that the information
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Jay Wolf, Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Subj: shipping of Marin watercolor

Dear Mr. Wolf:

Thank you for your letter of 21 November 62. In accordance with your recommendation, I have had my insurance agent here cover the balance of the value of the watercolor, \$2,450.00. You may now ship it at any time, but I shall appreciate advance notice of the approximate date of arrival.

Sincerely,



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I should make a pre-
liminary report and record
recommendation sometime be-
fore Jan 1.

Sincerely - and thanks,

Earl E. Harper

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ART IN AMERICA
635 MADISON AVENUE
NEW YORK 22, N.Y.

MURRAY HILL 8-7500

November 19, 1962

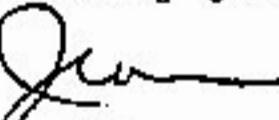
Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

We are doing a small article on "Barroom Art" and wonder if you have any photographs of that wonderful NUDE at Newtown that we could reproduce.

Look forward to hearing from you.

Cordially yours,


Jean Lipman, Editor

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November 24, 1962

Mr. Jacob Schulman
29 East Boulevard
Gloversville, N.Y.

Dear Mr. Schulman:

On Monday we are shipping you the William Zorach
"Seated Figure" (Pantellic marble, 1962).

Would you please have it insured at once on your
policy. The piece is valued at \$7500.00.

Thank you so much for taking care of this matter.

Sincerely,

Jay Wolf
Assistant Director

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THE STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

11/27/62

Dear Edith Holpert:

By doctor's orders I am speechless - dumb but not stupid I hope - and cannot dictate. Here this serial!

I like the general plan of an exhibit for the Assn. of College Teachers. My only question is this - why any reference to the Armory show? Why not an exhibition of American art for the period 1914 to 1964, the

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

November 26, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Many thanks for your letter of November 20 regarding the cost of repairing "When The Morning Stars." Please arrange to have this done as soon as possible.

With kindest regards, I am

Sincerely,



JS:KB

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Walker Art Museum

Bowdoin College Brunswick, Maine

November 27, 1962.

Mrs. Edith G. Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

You may remember telling me after the dedication of the Zorach fountain that you are looking for a young man to help carry on the work of your gallery. At that time I mentioned the name of our Curator, Marvin S. Sadik, a graduate of Harvard with museum experience at Worcester, Hartford, and Harvard before coming to Bowdoin.

Under separate cover I am sending you a copy of the catalogues of our recent Baskin exhibition because it tells better than words what Sadik can do. I let him develop the catalogues and organize and promote the show in every detail, and he did an outstanding job.

I don't know what his eventual plans are, but imagine that he will wish to settle in a cosmopolitan art center like New York where he has many friends and where scope of opportunity and compensation would in the long run be greater than they ever will be here.

I am especially interested in his future because he is the only assistant I have had over the years who ^{is} unusually qualified to become an art dealer. Even though he may not have considered it himself, all of his interests point in that direction. He buys or swaps works of art for his own collection astutely, knows many dealers, provides the galleries whenever he is in New York, and reads auction catalogues assiduously.

As you know, few college men consider art dealing as a career, but Sadik appears to me to be the exceptional one who could become top-notch in that field.

I think that if you were to invite him to call on you when he is next in New York, you would at least find him a lively and intelligent fellow to know, and perhaps one you would want to keep an eye on for the future.

Yours sincerely,

Philip C. Beam
Philip C. Beam
Director

November 28, 1961

For 1.82 "pedmeykt

\$480,000 of his hard-earned capital for a Fragonard (see Time Magazine, November 24th issue), maybe this is becoming the best of possible worlds.

In any event if you are accosted by a bank president you will know the reason why. Meanwhile my affectionate greetings to you and to Jane.

As ever, *Ward M. Atkinson, G. R. Thompson, D. W. K. Hart, G. W. McLean, and G. J. Stiles*
1937 *Geological Survey of Canada*, *Geological Survey of Canada*

www.hindu.org

EDH.com

Also several cell to fusiform cell type and I granular cell and glial
astrocytes and their processes vary considerably with regard to the
former, while the latter are more uniform and show both cell body
and processes which vary from fibrous astrocytes and I granular cells to
large multipolar cells with many long processes and a large cell body.
The latter are often called protoplasmic astrocytes and are found in
the white matter of the brain and spinal cord.

-at east to qual add at drigiri bebebaI and assumed this east Jerit woh
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ent vag of brotis J'vay sebene neyeboroh no asferting ent
west to 000,000,500 for east me j'vay , abrung ent to enoy woyang
-a test si elie gelye Gperever yd nigr-eve terif-yd
gathbid si piheli DselliyaM ent to rotoenib ent elite osfa

~~✓~~ (error)

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

gave her a
JM

November 20, 1962

Mrs. Stanley C. Pearle
6607 Desso Drive
Dallas 25, Texas

Dear Mrs. Pearle:

Thank you for your very nice letter.

We will have the prints shipped to you at the end of this month so that they will arrive in sufficient time for your meeting. As you requested the package will be addressed to you at your residence.

Incidentally would you be good enough to include the transportation period in your insurance? I would suggest that the coverage should start on November 30th.

I hope you have a successful exhibition. It was very nice meeting you and I trust that you will visit us again when you are in New York.

Sincerely yours,

EGL:gs

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23 November 1962

Mrs. Mathew Brown
419 Clinton Road
Brookline 46, Massachusetts

Dear Mrs. Brown:

Our Christmas announcement is rather late in mailing. We hope to get it out next Monday or Tuesday. However, I can give you the actual opening date that you can pass on to your friend. The exhibit starts at 10 A.M., Monday, December 3rd. I am sorry that we cannot accomodate your friend in relation to Max Weber. There are no examples of religious subjects in any price range, but we are having *hanging* several drawings and a small painting or two.

I look forward to seeing you.

Sincerely yours,

/d

3/
Dwight is also loaded. First we had trout & then
a superb wild boar shot in her father's woods.

Our other sortie was at the apartment of some people we met in Carreca, he's a big insurance man but brilliant, witty & cultivated. But my God, you should see the apartment! Lots of taste, all awful & big houses. Buffet over the over, upholstered huge red piano couch beside the lamp with a shade that looked like a gathered curtain thrown on. Their friends, however, were fascinating. One man had taught at Bryn Mawr (I think) & is now Director of U.N.C.O.

Another French publisher who wants to publish the book, photos - British Writers in Paris. Holly's fine & has pulled the greatest tricks of the year. She started this school year hating her teacher & the teacher picked on her. Charming & Sardistic of old mind who tries the kids feel up if they move around too.

Incidentally she beatified Holly several times in giving the class for things she hadn't done. Now guess what? She's teacher's pet! Her bird's a charmer. She's now doing very well in school & has lost the可怕的 nervousness she had the first week of school.

Why don't you come here for Xmas. We all miss you so much. And we all send lots of love. Hasteily yours

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November 26, 1962

Mr. Patrick L. Phillips
The Leicester Galleries
Leicester Square
London, W.C.2, England

Dear Mr. Phillips:

Thank you for your letter.

Your new quarters sound very interesting, and as I wrote previously I will be very happy to cooperate with you in organising a top exhibit of Ben Shahn's paintings and graphics. By 1964 we should have an ample supply if you are prepared to pay the expenses involved in borrowing from museums and private collectors to fill in the gaps - in the event that you want to make this retrospective in nature.

May I suggest that you get in touch with me the latter part of 1963 (if I am still functioning) so we can work out the details in relation to time, size, etc.

The late European tour of Shahn's work was a howling success with an excellent press in each museum where the collection was shown.

Apropos of nothing may I ask whether you have or can locate a cast of Einstein by the late Sir Jacob Epstein? I have one in my own collection which has just been donated to the Corcoran Gallery of Art in Washington and is naturally not for sale. One of our clients is very eager to own this sculpture and I told him I would do all I could to obtain a cast for him. I hope that you can help me. Many thanks.

Sincerely,

EGH:lk

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Appraisals

November 27, 1962

Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, N. Y.

Gentlemen:

I am sorry to have delayed sending the appraisal but it was necessary for me to ascertain additional facts regarding this painting.

Ben Shahn, who made the sale directly, explained the situation. The painting was an enlargement of a drawing in his possession previously executed. He executed the painting for the architect as a special courtesy. This explains the price of \$2,500.00.

While Shahn's large easel paintings sell at many times this figure I would consider \$10,000.00 a fair valuation and you may accept this as my appraisal.

Sincerely yours,

EGH:lk

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November 28, 1962

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega Blvd.
Los Angeles 69, Calif.

Dear Mrs. Ankrum:

Since Mrs. Halpert is out of town today and wanted you to know as soon as possible that the Brodersons had arrived, I am writing to you. I hope you won't mind the substitution for the first team.

We are all terribly interested and pleased to have these very handsome pictures, and I am certain that they will be a huge success in the show. We certainly do look forward to having more of Mr. Broderson's work.

Kindest regards,

Sincerely,

Jay Wolf
Assistant Director

JW:lk

ASSISTANT SECRETARY OF STATE
WASHINGTON

NOV 19 1962

Dear Mrs. Halpert:

Mr. Ackerman has shown me your letter of November 9, written at Mr. Isenbergh's suggestion.

We would like to have you know, first of all, how well the paintings have been serving their purpose, i.e. acquainting our visitors with leading examples of modern American art. We have had good evidence of this from the interest and comments of our visitors, many of them, of course, from other countries.

We would, therefore, like to retain them for a longer time, or to receive replacements for those you may want to withdraw for another purpose.

Responsibility for continuing the arrangements Mr. Isenbergh had handled has been given to Mr. Frederick Irving, Executive Director, Bureau of Educational and Cultural Affairs, who will respond shortly with a list of the items for your files.

Mr. Irving will of course be glad to cooperate fully in meeting your wishes as to the length of time the collection is retained, and as to the possibility of replacements.

With best wishes, I am

Yours sincerely,

Alfred Boerner

Alfred V. Boerner
Acting

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

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ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

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ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 6-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

November 21, 1962

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BY HAND

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Mr. Charles Alan
Alan Gallery
766 Madison Avenue
New York 21, New York

Dear Edith and Charles:

I am sending to each of you herewith a photograph of a Ben Shahn mural owned by Mr. Arthur Stanton of Worldwide Automobiles Corporation and submitted to us for appraisal. Included also is a copy of the Information Sheet which accompanied his application.

I would appreciate it if each of you would let me have your opinion of the painting's value and I would particularly appreciate it if you would let me have this as promptly as possible, inasmuch as Mr. Stanton has asked for the appraisal before November 30. When each of you gives me your appraisal, would you be good enough to return the enclosures with it.

Sincerely,



Ralph F. Colin
Administrative Vice President

RFC:ji
Enclosures

Stuart Davis
Dear friend, which
gives all my

39 Pickford Avenue
Buffalo 23, New York
November 23, 1962

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Downtown Gallery
New York, N. Y.

Dear Sir:

I am a sophomore at the State University of New York College at Buffalo and am doing a study of Stuart Davis for my art course. If possible, could you please send me any folders or information you may have on this artist. I would also be interested in any folders with pictures or reproductions of his works.

Thank you for your time and consideration.

Sincerely,

Paula Hiller

Paula Hiller

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Off

November 28, 1961

Mr. David A. Wingate
115 Sycamore Drive
East Hills, Roslyn, N. Y.

Dear Mr. Wingate:

Some time ago you requested that I give you a valuation on the Leen Goldin painting.

This information appears below.

ORBETELLO 1958 oil 59x36" \$ 1,000.00

If you are planning to give this painting to a museum I would suggest a choice between the Corcoran Gallery in Washington, D.C. and the Whitney Museum of American Art at 22 West 54th Street.

Sincerely yours,

E.O.H:gs

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purchaser is living, it can be presumed that the information
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The Street Dancer has
been sent to Chicago
& you should receive other
paintings shortly - from
Bedworth

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MEMBERS AS OF NOVEMBER 1, 1962

Alan Gallery	Felix Landau Gallery, Los Angeles
Babcock Galleries	Pierre Matisse Gallery
Grace Borgenicht Gallery	Midtown Galleries
Leo Castelli Gallery	Milch Gallery
Galerie Chalette	Betty Parsons Gallery
Peter H. Deitsch	Peridot Gallery
Tibor De Nagy Gallery	Perls Galleries
Downtown Gallery	Frank Perls Gallery, Beverly Hills
Durlacher Bros.	Poindexter Gallery
Duveen Brothers, Inc.	Rahn Gallery
André Emmerich Gallery	Paul Rosenberg & Co.
Fairweather-Hardin Gallery, Chicago	Saidenberg Gallery
F.A.R. Gallery	Bertha Schaefer Gallery
Rose Fried Gallery	E. & A. Silberman Galleries
Otto Gerson Gallery	Stable Gallery
Stephen Hahn Gallery	E. V. Thaw & Co., Inc.
Martha Jackson Gallery	Catherine Viviano Gallery
Sidney Janis Gallery	Maynard Walker Gallery
Kennedy Galleries	Willard Gallery
Samuel M. Kootz Gallery	Howard Wise Gallery
Kraushar Galleries	Zabriskie Gallery

All members located in New York City except where otherwise indicated.

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November 21, 1962

The Honorable Lucius Battle
Assistant Secretary of State for
Educational and Cultural Affairs
Department of State
Washington 25, D. C.

Dear Mr. Battle:

I have just received a letter from Mr. Alfred V. Boerner advising me that Mr. Frederick Irving will send me a list of the paintings and drawings your offices have on loan.

As you know the exhibition at the Corcoran has closed and it occurred to me that you might want some substitutions of paintings which are freed for this purpose. Moreover there is something I would very much like to discuss with you in this connection, etc., and wonder whether you can spare a half hour or so either on a visit to New York - if in the near future - or would prefer to have me come to Washington at your convenience to discuss this very important matter with you, a matter of interest not only to me but to the cultural program in Washington (visual arts). With the holidays coming on and a rush period at the gallery I find that next week, the week of November 26th, would be the most logical time for me - any day, any hour. Would that be a possibility? I shall be most grateful for your prompt reply.

Many thanks, and best regards.

Sincerely yours,

KDH:ge

KAT

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23 November 1962

Mr. Ewing Pegec
304 Balsam Road
Hazelwood, North Carolina

Dear Mr. Pegec:

As I have had no word from you I am a little disturbed about the shipment of the two paintings. We have the express receipt, but have had no acknowledgement from you. Also the restorer has phoned me regarding payment for her work. I took care of the framer when it was completed.

Won't you write me by return mail and let me know about the receipt of the pictures? I would also like to know whether you were as pleased with the results as I was when the painting was returned by the restorer.

Sincerely yours,

FRIENDS OF THE RINGLING MUSEUM OF ART, INC.
Sarasota, Florida

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November 29, 1962

Mrs. Halbert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halbert:

Thank you very much for your cooperation
with The Friends of the Ringling Museum of Art.

The Zorach "Frog" was very well liked but
was not the choice of the majority.

It is now being crated and you will receive
the shipping notice shortly.

I am looking forward to a return visit to your
Gallery and the Submissions Committee of our organization
hopes to be back in New York next Fall with a larger budget
for our 1963 purchase.

Thanking you again, I am

Cordially,

Ruth Morgan

Mrs. Daniel C. Morgan
President

DCM:EH

[encl. 11-28-62]

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
27 November 1962

Mr. George Coller, Director
San Francisco Museum of Art
War Memorial Civic Center
San Francisco, California

Dear George:

Unless there should be some unpredicted hitch, the paintings by Tseng Yu-hsia will leave here via Railway Express on the SS EURLINE, Matson Lines, departing for San Francisco on December 3rd. As you know, the EURLINE is on a turn-around schedule, which means that the four boxes will be off-loaded on the day of arrival. I would suggest that you alert the San Francisco office of the Railway Express Company, requesting an early delivery to the museum.

A value of \$250.00 per box has been declared to the Railway Express Company, making a total declared valuation of \$1,000.00. Our present estimate is that the total weight of the shipment will be about 700 pounds, - considerably less than our previous estimate. The paintings are insured separately against all risks for their full value, under the terms of Mrs. Eoko's personal policy issued by American Factors, Ltd. in Honolulu. If there should be any damage to the shipment, please report it in full to Mrs.

We are preparing a complete list of the paintings, which we will send to you under separate cover together with photographs.

Mrs. Eoko (Mrs. Tseng Yu-hsia) has given me your letter to her dated 20 November 1962, since I have agreed to act as agent for her and Mrs. Halpert in regard to shipping, etc. It is entirely agreeable to Mrs. Eoko that the financial responsibility of the San Francisco Museum shall end at the conclusion of the exhibition in your museum.

As soon as definite forwarding arrangements have been made from San Francisco onwards, I will send you all the details. Since we would not want to inconvenience your museum, would you be good enough to let me know approximately how much time your packers will require to re-pack the paintings for onward routing after January 20th?

With best regards,

Very sincerely,

R. P. G.
Robert P. Griffing, Jr.
Director

Mr. Norman W. Bramley

- Page 2 - November 27, 1962

November 27, 1962

Mr. Norman W. Bramley
Vice President-Treasurer
Neiman-Marcus
Dallas 14, Texas

Dear Mr. Bramley:

VIA REGISTERED MAIL

In looking through my Neiman-Marcus file I realize that I
have devoted more time to this matter than anything in my
career. Needless to say I cannot continue any longer and so
am making a final suggestion to you.

As I explained previously I have no intention of going through
a "legal suit." In thirty-six years of operating, the gallery
never had any previous occasion to employ a lawyer as any disagreement
was always settled promptly and amicably. Neither can I afford
to take the time presenting the case to the American Arbitration
Association, and it would be rather bad for me, as a director
of the Art Dealers of America to present this case, and further-
more the association does not provide this service.

In checking again with my own insurance broker who has for many
months made attempts to negotiate with Mr. Mortimer, I found that
Mr. Freedman, the broker, listed a continuity of telephone calls
all of which were unsuccessful in reaching Mr. Mortimer. They are:

8/21, 8/22 (twice), 8/27, 8/29, 8/30, 8/31 (twice), 9/13,
9/19, 9/20, 9/21, 9/27, 10/9 and 10/10/62.

He finally ascertained through another source that the reason
that Mr. Mortimer stands firm on his ridiculous offer is that
Mr. Marcus has made no attempt to encourage a higher settlement.
He assured me also that if you took a firm stand there would be
no problem whatsoever as a client of your firm's status is much
too valuable for any insurance broker to ignore. This sounds
absolutely reasonable to me and I am writing again suggesting
that you take this "firm stand" and demand that full payment be made
for the very serious damage incurred. I can assure you that I
have lost far more than the figure stipulated not only by withholding
the broken objects from museum exhibitions but also because the
interest in such material has increased tremendously by virtue

(cont'd)

Archives of American Art

5200 Woodward Avenue • Detroit 2, Michigan • Telephone TEMple 3-7500

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November 26, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Richardson wrote to me regarding Dr. Edward D. Andrews' interest in our Sheeler tapes. We would be very happy to send Dr. Andrews the typed transcript of the Sheeler interview; we do not loan our tapes because of the danger to the original.

When Mr. Sheeler was interviewed he retained the rights to the use of the material. It will be necessary for Dr. Andrews to contact Mr. Sheeler and ask him to write to us granting permission to Dr. Andrews to see the transcript.

Your suggestion that we interview Dr. Andrews is an excellent one. We would be delighted to have a record of his work with the Shaker material. This is the kind of documentation which can only be preserved through a good interviewer. Will you sound him out about such a project?

Best regards,

W.E. Woolfenden

William E. Woolfenden
Assistant Director

MEW:jis

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The SWETZOFF Gallery 119 Newbury
Street, Boston 16, Massachusetts

KEmmore 6-1990

Hyman Wolf Swetzoff

November 19, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am enclosing a list of the paintings, drawings
and sculpture you chose at the gallery today. I
hope you are pleased with the selection, and that
they all sell.

It was wonderful seeing you, and I am looking for-
ward to seeing you soon in New York.

Best,



HWS/a
encl.

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November 16, 1962

Mr. Robert C. Sabato
570 Wynnewood Road
Pelham Manor, New York

Dear Mr. Sabato:

Thank you very much for giving us the opportunity to show the award winning pictures of THE NEW ROCHELLE ART ASSOCIATION.

However, we must decline your offer, as we are completely scheduled for the season.

Sincerely yours,

JAY WOLF
Assistant Director

JW:hb

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November 26, 1962

Miss
Jean Lipman
Art in America
635 Madison Avenue
New York 22, N. Y.

Dear Jean:

No, I have no better photographs of OLYMPIA, neither do I have the data which is utterly fascinating that comes with it. I think I told you I had this panel cut out of a huge mural which an artist painted for the biggest bar in Sacramento, California. If I can ever sneak a weekend I will stop off at my house in Newtown with a Polaroid camera and will also take with me the extraordinary letter I received from the artist after he learned of ~~the~~ saw the big gap in his mural.

Let me know the date of your deadline.

Sincerely,

SGH:lk

MUSEUM OF FINE ARTS BOSTON 19, MASSACHUSETTS



Office of the Director

November 19, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

You certainly have been patient about the Dove collage and I am sorry to be so long in sending you final word on "Long Island." As you know, I found it very difficult to persuade our Trustees of the need for this piece which appeals to me very strongly. Fortunately, I now have a small discretionary fund which I can apply to its purchase - so I WILL not have to bring it back to you on my lap! I know this long wait has been difficult for you, but the acquisition has actually been more difficult for me. So I wonder if you could help me a little by granting the customary museum discount of 10%. Of course, if you could reduce the price even more, I would be the happier.

In any case, I know you will do what you can and I shall be very happy to add this collage to our collection.

With best regards and looking forward to seeing you soon,

Sincerely yours,

A handwritten signature in black ink. The name "Perry T. Rathbone" is written in a cursive script. The "T" in "Perry" and the "T" in "Rathbone" are capitalized and have decorative loops. The "P" in "Perry" and the "R" in "Rathbone" are also somewhat stylized.

Perry T. Rathbone
Director

PTR/vf

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EDWARD DEMING ANDREWS
11 WHITTIER AVENUE
PITTSFIELD, MASSACHUSETTS

November 24, 1962

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Following our interesting morning with you in New York I have been rereading Constance Rourke's book on Charles Sheeler, and am more interested than ever in doing an illustrated monograph on his Shaker work. I have already been taking notes and giving the matter thought. I know that William Carlos Williams and Robert Allerton Parker were close friends, and that the former has written about Mr. Sheeler and may be helpful. It would also be helpful if I could have duplicates of your photographs of Sheeler's Shaker work. Is that possible?

When the monograph is completed I would of course want to submit it to you for any advice or criticism you would care to give.

Sincerely yours,

a

Edward Deming Andrews

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EDWIN C. WILSON
3122 P STREET, N. W.
WASHINGTON 7, D. C.

Nov. 30 - 62

Dear Mr. Helfant,

Very many thanks for your letter of the 26th. — It was good to hear from you. No. — I have not been in New York for — it must be two years or so. I've had a bit of tennis — much better now.

I hope I can see you Christmas Exhibit — but I fear I can't make it next month. I shall certainly be up there next spring.

I enjoyed so much seeing your beautiful collection of paintings, recently, at the Corcoran. — I hope that they will be permanent residents, soon!

With kindest regards,

Very sincerely
Edwin C. Wilson

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222 FOREST DRIVE, S. E.
CEDAR RAPIDS, IOWA

November 26, 1962

Miss Edith Halpert
Downtown Galleries
51st at Madison Avenue
New York City, New York

Dear Miss Halpert:

We are trying to build an Art Center in Cedar Rapids and are writing you in hopes that you might help us.

In early February we are holding a Beaux Arts Ball to help raise money for our building fund. High point of the evening is to be an auction of Art works which have been contributed for this purpose by people like you. Could you spare an unframed, autographed sketch from your collection? We would be delighted with anything, and, of course, your name would be a great help with our advance publicity and promotion.

The Cedar Rapids Art Association is a non-profit organization of volunteers whose primary purpose is to promote wider interest and participation in the Fine Arts. We are presently housed in a single room in the Public Library, but our classes are so big and attendance so good at our exhibits and lectures that we need a building of our own.

Promotional work is now beginning on the Ball, so if you do wish to help by sending us something to auction, we would be delighted to hear from you soon.

I certainly enjoyed meeting you this summer at the Seiberlings.

Sincerely,

Mrs. Peter Stamats

Mrs. Peter Stamats

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 6, TEXAS

21 November 1962

Dear Edith:

I have some pleasant news which will doubtless
please your bookkeeper who writes such nice notes to
me in red ink at the bottom of each statement. To
wit: we go the first of December to Fort Worth for
what I hope will be the final settlement of an estate
in which I am involved. In any event money will
appear, and as a consequence my bondage to you will
be substantially reduced if not removed entirely.

So do put your accountant at rest, and assure
her that in the very near future we will be at peace,
and I temporarily out of your debt.

Speaking of O'Keeffe, Mrs. Kampmann has not yet
decided what to do about her picture, but we will
follow your instructions as to conservator, and as
to not mentioning this slight damage in New Mexico.

We had an excellent visit with Rosalie Berkowitz
early in the month, when crowds came to admire the
excellent show she arranged for us (with your good
help).

I fear that we will not be in New York until
early in the New Year, and meanwhile do have a pleasant
Thanksgiving.

Blanche joins me in sending all best regards.

Sincerely,


John Palmer Leeper

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

BY AIR

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November 23, 1962

Mrs. Mary C. Palmer
63 Sunny Beach Drive
West Hartford 17, Conn.

Dear Mrs. Palmer,

Mrs. Halpert has asked that I write you since she is out of town for the Thanksgiving weekend. She thought that you had planned to pick up the Max Weber "Woman's Profile" (drawing 1943) at the gallery.

I am delighted to say that the drawing has not been lost in transit but will be packed and shipped to you immediately.

I do hope you will enjoy having it.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of death of either.

November 21, 1962

Mr. Malcolm Chase, Jr.
99 Power Street
Providence, R.I.

Dear Mr. Chase:

As we are about to ship you the Arthur G. Dove
oil, "Holbrook's Bridge", (painted 1935), we would
appreciate it if you would insure the picture on your
policy at your earliest convenience. The value of
the painting is \$3500.00.

Thank you so much.

Sincerely,

Jay Wolf
Assistant Director

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43 Winslow Road, White Plains, New York

November 16, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Enclosed you will find a copy of a letter to Mr. Charles Sheeler briefly describing a film series called "America: The Artist's Eye" which we are producing.

I have talked with Mr. Sheeler about this project and he has directed me to you as his representative and a possible source for the black and white photographs we would need for reproduction. Mr. Sheeler would be the only living American artist represented, and we had in mind, his view of the American industrial scene.

I shall telephone you concerning the feasibility of including Mr. Sheeler's work in this series.

Sincerely,

A handwritten signature in cursive script that appears to read "Howard Jensen".

Howard Jensen

HJ/hb
enc.

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MAURICE FELDMAN
NEW YORK CITY - 17
551 Fifth Avenue - Suite 413
MU 7 - 8442

November 26, 1962

Mrs. Edith Gregor Halpert
32 East 51st Street
New York City

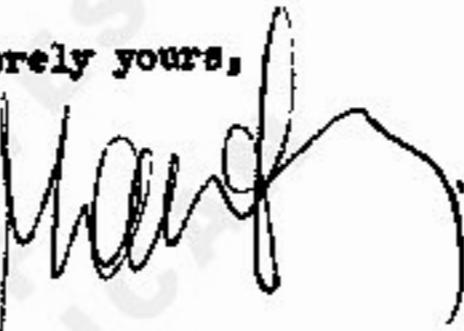
Dear Mrs. Halpert:

Thank you so very much for your letter of November 23rd. I am delighted that you find it agreeable to meet with Mrs. Katharina Sallenbach-Baumgartner when she visits the United States during February and March of next year.

I know that it will be a great honor for Mrs. Sallenbach-Baumgartner to meet with someone with your outstanding background and experience. Even though the Downtown Gallery is devoted entirely to American art, I feel that Mrs. Sallenbach-Baumgartner's meeting with you would be invaluable to her.

With very best wishes,

Sincerely yours,



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November 27, 1962

Mr. Norman Laliberte
686 Angell
Providence 6, R. I.

Dear Mr. Laliberte:

Thank you ever so much for your letter of November 24th.

Unfortunately our gallery roster is filled and we are not taking on any artists at this time. We do appreciate your offer to show us a sampling of your work, but at this moment it would be impossible for us to see it.

The very best of luck in your search for New York gallery representation.

Sincerely yours,

Jay Wolf
Assistant Director

JW:lk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after reasonable research whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

WORKS OF ART

416 Clinton Road • Bronx, N.Y. 10463

with me. She is very much
interested in one of his
religious paintings (subject -
Patriot or Anti-Cooking man)
With much appreciation
for your fast consideration

Yours truly,

Edna G. Brooks

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November 26, 1962

Mr. Edward H. Dwight, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edward:

Much to my embarrassment I find that we have no photographs of the Marin, DEER ISLE, MAINE. Could you have three of these made in a hurry for the Art Dealers Association of America? John merely has a snapshot in his record book and it would not be very helpful to have this rephotographed for the other dealers as it gives a most unimpressive record of a fine painting.

Yes, we still have the Peto painting entitled LINCOLN AND THE STAR OF DAVID, 1904, as well as another example of equally high quality, the latter a rack based on Harnett who, as you know, influenced him. I have held on to these two paintings to demonstrate the difference between the two artists and to disprove many of Frankenstein's theories - all this very quietly.

I also have several outstanding Harnetts in our own collection which we dole out very gently as these represent my old age security. I realize that social security will not quite take care of me in the style to which I have been accustomed.

Don't you ever come to New York City? It is always so nice to see you.

Best regards,

Sincerely,

MGH:lk

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November 27, 1962

Mr. George B. Collins
Chairman, Art Committee
Brookhaven National Laboratory
Associated Universities, Inc.
Upton, L.I., N.Y.

Dear Mr. Collins:

Mr. Wolf advised me that you requested the cost of repairs on the 19th century "Eagle" which was so badly damaged. Unfortunately our restorer will be away for about two weeks and I cannot obtain this information until then. However I can make a rough guess that it will cost approximately \$50.00 - \$75.00 to make the repair. If you prefer to wait until he returns it will be satisfactory to us although I would like to get the matter settled as soon as possible.

Sincerely yours,

ECH:lk

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 20, 1962

Mr. Harold J. Goldman
4602 Valerie Street
Bellaire, Texas

Dear Mr. Goldman:

Your letter addressed to Mr. Hyman Swetloff was forwarded to
us as he is no longer associated with this gallery.

As soon as our photographer delivers the prints we are now
ordering we will send you a selection for consideration in-
cluding Marin, Kuniyoshi, and O'Keeffe.

Sincerely yours,

ECH:gs

EDWIN GILBERT
16, RUE HENRI-BAREUSE
PARIS VI

November 24, 1962

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dearest Edith,

See but since the piece in Time you've been
hearing from people you lost touch with years ago!
We thought it a good piece and wondered how Shan
reacted to not having one of his pictures displayed
with you - You're prettier than the photo but my!
what a figger! - what's the formula? Hard work +
not enough sleep + too many artists wives - I know.

We went to the Panthers a couple of weeks
ago ~~and~~ she had some unknown American
artists & other artistic types whom I've now for-
gotten, but it was a nice & sympathetic group.
She served baked beans & did hot dogs over the
fire (that is I was the one who got the hot red
face & did the hot red dogs - but never mind
it was a nice evening) but the group came
a very rich publisher of pulp magazines &
his wife, a pleasant pair who met you on one
of your winter holidays. He is a friend of Abe's
doctor or something, I don't remember well.
Anyway Miss Nutshah (sp?) doesn't mention old
tag-along Abe but takes them to her studio
& sells them a piece of her sculpture! Not that
Abe would have let her show his paintings but

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969 First Ave
NY 22 NY
Nov. 18, 1962

Downtown Gallery ^{Sgtm.}
32 E. 51

NY NY

May I have payment
for: Nov. 1/4 (full day)

Nov. 1/6 (full day)

at \$20.00 per day, less
social security + disability,
but with no deductions
for income taxes.

Thank you. I shall
appreciate receiving check
by mail this week. ^{if possible} G. Snider

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43 Winslow Road, White Plains, New York

November 26, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Would you kindly address the biographical material on Charles Sheeler to:

Mrs. Amy LaFollette Jensen
43 Winslow Road
White Plains, New York

This is for use in the film series: "America: The Artist's Eye".

Sincerely,

A handwritten signature in cursive script, appearing to read "Howard Jensen".

Howard Jensen

HJ/hb

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ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-71
3-72-73-74

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

10 EAST 40TH STREET
NEW YORK 16, N.Y.
November 28, 1962

Attention: Mrs. Edith Halpert

Re: Neiman - Marcus
Dallas, Texas

Dear Mrs. Halpert:-

I want to advise you that the offer of \$5500.00 on the above claim was made to me with the understanding that you would either accept the offer by November 30th or the company will withdraw the offer if not accepted by that date.

It is important that a decision be made one way or the other and this office advised accordingly.

Yours very truly,

ARTHUR R. FREEMAN

BY: 

ARF:ha

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23 November 1962

Mr. Maurice Feldman ✓
551 Fifth Avenue-Suite 413
New York 17, New York

Dear Mr. Feldman:

Although I would be delighted to meet Mrs. Sallenbach-Banagartner, she may not consider it worthwhile on her part, in as much as, we concentrate entirely on American art and would not be a logical gallery for her. You may use your judgment as to the meeting.

Sincerely yours,

/d

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FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone Michigan 2-0007
Cable Address FAIRDEN CHICAGO

November 16, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Many thanks for your letter regarding the price of the Stuart Davis painting. Until you wrote, I was a little perturbed at the idea of asking \$12,000 for it since the price on it in St. Louis is \$9,500. However, now that I have it from "the horse's mouth", we shall go ahead and ask \$12,000, and I certainly hope we will make a sale.

Do you still have any Kuniyoshi prints? A client called yesterday for a particular one dated 1938. It's a lithograph of a girl reading the newspaper at a table. She has, and I quote: "black hair, pulled back, and a scarf and a strapless dress". I imagine the strapless dress is one of Kuniyoshi's chemises. Please let me know if you have this print, and how much it is, so that I can give this client a ring about it.

Keep us posted, too, on the "idea" show. We are still keeping our schedule flexible in hopes it will work out.

That's all for now - hope to hear from you soon.

All the best.

Sincerely,


Sally H. Fairweather

SHF/s

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APM

November 21, 1961

Mr. Marvin Sinkoff
2 Schoolhouse Lane
Lake Success, L.I., N.Y.

Dear Mr. Sinkoff:

At your request I am glad to give you the current valuation
for insurance purposes for the following painting.

John Marin SEA AND ROCKS - MOVEMENT w/c \$ 3,250.
NO. 4, MAJES SERIES, 1934

Sincerely yours,

EWM:gs

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana • EMpire 7-6611

November 20, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Mr. Praeger very kindly has agreed to lend his Stasack painting to our 3 March - 7 April, 1963 biennial exhibition.

As I understand the system from Mr. Donovan, the University of Illinois usually does not make individual pickups in rural or suburban areas, and you take care of getting the painting to your Gallery where it is collected with the other Downtown Gallery loans by our shipper--unless the painting is located elsewhere in Manhattan. If this is correct, will someone let us know so that we can confirm this arrangement with Mr. Praeger.

I look forward to hearing whether or not you will have the Stasack painting at the Downtown Gallery early in the week of February 12 when we will be making the New York collections.

With best wishes,

Muriel

(Mrs.) Muriel B. Christison

MBC:BS



DEPARTMENT OF STATE
WASHINGTON

November 24, 1962

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

A note to say hello and bring you up to date on a few activities -- mine and others' here in Washington.

First, am very happy to be able to send you a catalogue of my show which just opened at the Howard University Gallery, a small, not very well known, but to my mind excellent Gallery. (Frank Getlein thinks so too as you will see from his enclosed write-up). It was great fun to write and put together the catalogue (despite the aggravation of multiple post-proof typographical errors). The response has been excellent and the show has been bringing many people to Howard University (7,000 students with an excellent plant) who never knew before now all that was going on there. I have decided to start a "Friends of the Gallery" group to support it and help, among other things to break down the cultural isolation between negro and white groups in the city. Hope to get my friend Harry Holtzman to lend his Mondrian collection. I wondered also whether you thought the University would be an appropriate locale for a Jack Lawrence show in Washington and/or whether you might not also be amenable to showing one or another of your artists there in the future. I feel that Howard is an extremely worthy institution to build up.

Enclosed also are a couple of copies of a new reprint of my African article which I produced for the Peace Corps. I think that there is some hope for me in the matter of layout and design. John Canaday has been stealing my thunder with his recent picture story in the Times, "Modern -- or Primitive?"* Incidentally, each month I have been having a group of African-bound diplomats over to my house for a lecture and a look at African art.

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*I sent him a copy of my reprint.

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The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

November 29, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for your note of November 21st. I wish you were right that now that the Halpert pictures are out of my hair, I am ready to work more consistently on The New Tradition. Unfortunately, there is also the Biennial, the Stephen Greene retrospective and many other items to handle.

Enclosed is a list of the works of art expected to be in the show. I think we are alright on most artists except the following:

Kuniyoshi - we should have one work from the 30's.

John Marin - we need an oil from the 30's.

Nadelman - I didn't get the Man from the University of Nebraska. They needed it for something else.

I think we are alright on O'Keeffe even without the Lane Deer's Skull.

I am going to look for an early Prendergast.

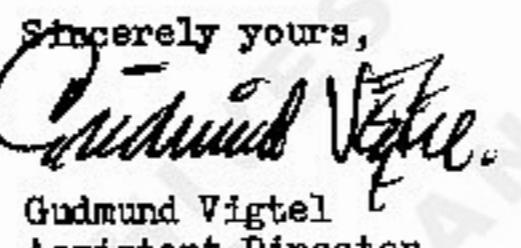
We need one or two more Ben Shahn's.

I think I can get a good Stella from the late 30's but wish we had something from the 20's.

Weber - We need a work from the 20's.

As for Davis' Salt Shaker, I don't see why you shouldn't check with them about its condition. Dorothy Miller told me in very plain terms that it was not fit to travel and would, therefore, not grant the loan of it.

Hoping you received the second batch of catalogues, I am,

Sincerely yours,

Gudmund Vigeland
Assistant Director

Mrs. Edith Halpert

November 19, 1962

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\$35. per day limit for hospital and board.

\$17.50 limit per day for confinement in Convalescent Home
(payable for as long as 30 days, immediately following
a hospital confinement).

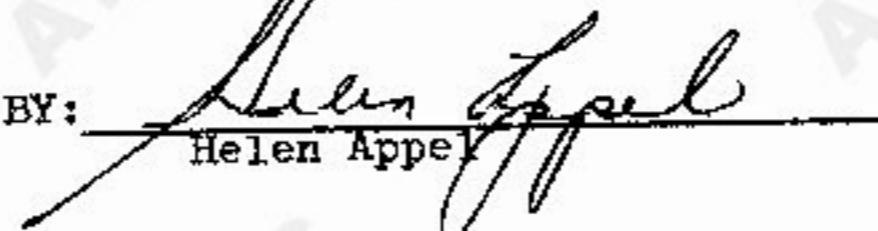
The premium for this policy is \$183.76 annually.

Will you please advise if you are interested in this coverage,
and oblige,

Very truly yours,

ARTHUR R. FREEMAN

BY:


Helen Appel

HA/gs

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November 17, 1961

Mr. Harold J. Goldman
4602 Valerie Street
Bellaire, Texas

Dear Mr. Goldman:

I want to thank you for your letter of November 11th, and hope that I will be able to satisfy your request.

There are no Demuths that would fall into the category you describe, but I enclose three photographs of Marin watercolors that would perhaps fall into your price range. Could you return the photographs when you are finished with them?

John Marin	MT. WASHINGTON, 1924	w/c	\$ 1,800	S
" "	SEA FANTASY, 1942	w/c	1,000	
" "	ADIRONDACKS-BEARING BROOK FALLS #14, 1947	w/c	2,000	S

Sincerely yours,

Hyman W. Sweetenoff

HWS:tg
enclosures

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I should make a pre-
liminary report and recom-
mendation sometime be-
fore Jan 1.

Sincerely - and thanks,

Earl E. Harper

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November 26, 1962

Mr. Wilbur H. Glover, Director
Shaker Community, Inc.
Hancock, Massachusetts

Dear Mr. Glover:

I should be very happy to cooperate with Shaker Community, Inc. in connection with the Charles Sheeler exhibit which would concentrate on paintings of Shaker subjects including architectural themes, interiors, or still lifes which incorporate Shaker material.

I was under the impression that you knew that the list of paintings has already been made after a long conference with Dr. and Mrs. Andrews who visited the artist - and me. The collection is most impressive and will make a very exciting show. Very shortly I will communicate with Mr. Sheeler regarding photographs which he may have in his possession. We represent him only in his paintings and drawings and lithographs. Unfortunately none of the latter are available and the only color representations will have to be obtained from the Museum of Modern Art and the Whitney Museum.

Also, for your information, all the paintings selected are either in public or private collections and will have to be invited directly from the owners. When you are ready I will give you the entire list including the individual addressees.

May I hear from you?

Sincerely,

E.O.H. :dk

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November 27, 1962

Mr. Hermann Warner Williams, Jr.
Director and Secretary
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you for sending me a copy of the Washington International Art Letter which contains the article about the collection. I continue receiving the most enthusiastic letters and reports from various people who stopped off at the Corcoran to see the collection. However I have learned that we are again stymied by a very strange government regulation and am becoming rather bored with the whole business. Aren't you?

I had the thought of talking to Luke Battle but discovered that he was abroad and would not return till the latter part of December when I hope to be working on nothing more serious than a good sun tan. It occurred to me that he would be a very good go-between as he understands the value of an American art cross section in Washington.

Meanwhile with our 37th Annual Christmas Exhibition opening here on Monday I will forget everything else willy-nilly and will communicate with you in a week or ten days about returning the paintings.

My very best regards.

Sincerely,

EOM:lk

POST CARD

Dear Mrs. Hafford,

We just left Washington
on our drive to California.
We were very disappointed
to have missed your
collection at the Corcoran.

As Barry may have
told you, we are moving
to California. Our new
address: 1003 Euclid Avenue,
Berkeley, California. We shall
enjoy receiving your future
open shows and look
forward to a visit from you!

JOHN MARIN (1870-1953)

FROM FLINT ISLE NO. 1

THE CORCORAN GALLERY OF ART,

GIFT OF THE WOMEN'S COMMITTEE

Sincerely
John Marin



Mrs. Edith George Hafford
The Downtown Gallery
East 51st Street
New York
New York 7

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Please see
we have correct address & on our
stamps

November 29, 1962

Mrs. Paula Kloster Wasser
Curator, Art Department
Arizona State University
Tempe, Arizona

Dear Mrs. Kloster:

Much to my chagrin I discovered that an ex-secretary had overlooked sending you the photographs you requested and found all of these in a package the other day.

If it is not too late to fit in with your plans please wire me and I will send these airmail at once.

Sorry!

Sincerely yours,

KFM:lk

KFM
KFM

LOS ANGELES 24, CALIFORNIA

UNIVERSITY OF CALIFORNIA

November 21, 1962

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Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

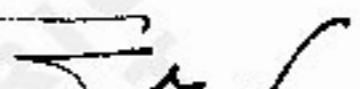
More clippings for your memory book. This is the local Hearst paper--the other one, so we seem to have got under the wire.

I learn from Joan Ankrum that you are taking on her boy. Joan and I are casting sheep's eyes at each other, ~~but~~ whether I should change dealers, I don't know. This is something that one does not do often. You know how monogamous I am.

Incidentally, I have canceled my show at Bella Fishko's place next spring. About this we can chat sometime, for I mean to see you one of these days. It will be the last week in January if not before when I should be coming East for a meeting of my college type associates.

Meanwhile, all of the best.

Yours,


Frederick S. Wight
Director of the Art Galleries

Enclosure

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Art Association of Indianapolis

John Herron Museum of Art

John Herron School of Art

110 East Sixteenth Street Indianapolis 2, Indiana Walnut 6-5481

November 20, 1962

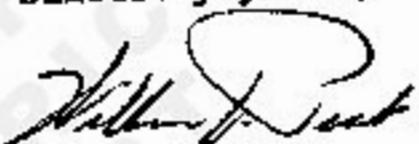
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our Fine Arts Committee has decided to buy the Ben Shahn painting which Mrs. Herrington asked you to send out. I understand that the price is \$3000. less ten percent for the museum. Will you kindly send an invoice for this amount which I can turn over to our treasurer. When you have received our check will you kindly refund Mrs. Herrington's \$200. to her.

Mrs. Herrington said that she saw in your office a scrap book in which you had collected clippings and material relating to the Mooney trial, to which the Shahn picture relates. Could we have some of this material for our historical file on the painting, and if so can some photostats be made for us? Or would you rather send us in another form the story of the series to which this particular painting belonged?

It was pleasant to have seen you when I was in New York and I appreciated your willingness to cooperate with us in putting on our contemporary show in January.

Sincerely yours,

Wilbur D. Peat
Director of the Museum

WDP/de

Dorra
Executive Vice-President
Wil D. Peat
Director of the Museum
Ed M. Mattison
Director of the School
Officers
Mrs. C. Kranert
Chairman of the Board
Mrs. G. Clowes
President
Miss Blanche Stillson
Chair President
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Secretary
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Mr. A. W. S. Herrington
Herman C. Kranert
Mrs. Fisk Landers
Mr. Lilly
Mr. M. R. Marqudale
Edward B. Newill
Nicholas H. Noyes
Curt F. Pautzer
John G. Rauch
Russell J. Ryan
Miklos Sperling
Miss Blanche Stillson
Miss Erwin C. Stout
Nurke Tazzia
Ed C. Townsend, Jr.
Evans Woollen III
Representing the Board
of School Commissioners
Henry F. Schickel, Jr.
Theodore Van Voorhees
Representing the
City of Indianapolis
Theodore L. Steele
Mrs. Harry V. Wade
Representing the
Herron Museum Alliance
Mrs. Frank C. Springer, Jr.

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edith halpert
downtown gallery
32 east 51
new york
ny

dear edith halpert

i am looking for gallery representation in new york.
i will be in the city the first week of december, and
would like to have an appointment with you in order
to show you a sampling of my work and hear your opinion
of it.
is this possible.

sincerely,

laliberte

norman laliberte
686 angell
providence 6 r.i.

nov 24, 1962

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November 26, 1962

Mr. Edwin C. Wilson
3122 P. Street N.W.
Washington, D.C.

Dear Mr. Wilson:

I have thought about you frequently and wonder why we have not had the pleasure of a visit.

At the moment we are making preparations for our 37TH ANNUAL CHRISTMAS EXHIBIT which includes some extremely fascinating paintings, sculptures and drawings. I am sure that you would enjoy seeing this collection and hope that you can arrange to pay us a visit which as I mentioned I always enjoy so much. The exhibit opens on Monday, December 3rd.

My best regards.

Sincerely,

ECHalk

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Chairman, Art Advisory Committee

JOHN WALKER

Director, The National Gallery of Art, Washington

Art Advisory Committee:

THOMAS M. BRAGG, Director
National Collection of Fine Arts

JAMES W. FORDBROWN, Chairman,
Special Committee for White House Paintings

WILBUR HUNTER, Director
The Peale Museum, Baltimore

EDWARD S. KING, Director
The Walters Gallery, Baltimore

HENRY MARCAU, Director
The Philadelphia Museum

DUNCAN PHILLIPS, Director
The Phillips Collection, Washington

PERRY T. RATHBONE, Director
Museum of Fine Arts, Boston

A. C. SMITH, Director
United States National Museum

DAVID N. WALLACE, Curator
Independence National Historical Park, Philadelphia

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November 27, 1962

Miss Ethel Christensen, Lecturer
Faculty of Education
University of Alberta
Edmonton, Alberta, Canada

Dear Miss Christensen:

Thank you ever so much for giving us an opportunity to view the slides of your paintings. While we did enjoy seeing them, we cannot encourage you to send us the actual paintings as we only represent artists of the United States. This has been the policy of the gallery ever since its inception 37 years ago.

Since there are any number of galleries in New York who represent foreign (I find this a strange word to use in connection with the Canadian, but, alas, I am afraid I must in this instance) artists, I can only suggest that you contact one of these.

I am returning to you with this letter your slides as well as your list of exhibitions.

May I wish you every success in finding a New York gallery.

Sincerely,

Jay Wolf
Assistant Director

JW:lk

-1-

ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-6570-71
3-72-73-74

10 EAST 40TH STREET
NEW YORK 16, N. Y.

November 19, 1962

Mrs. Edith Halpert
32 East 51st. Street
New York, N.Y.

Re: Phoenix Assurance #PLA-3397
Expires 12/15/62
Accident Policy

Dear Mrs. Halpert,

Please be advised that the above company is not renewing this policy at expiration.

However, we personally feel that this was the wrong policy for a person of your background to carry.

We suggest that instead of the above, you carry a Major Medical expense policy, which would give you the following coverage:-

\$15,000. Maximum Benefit for each injury or sickness for covered expenses, subject to a deductible of \$1000.

Company pays 75% of private nursing fees.

\$1250. limit for one surgical operation or series of related operations.

- continued -

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MEMBERS AS OF NOVEMBER 1, 1962

Alan Gallery	Felix Landau Gallery, Los Angeles
Babcock Galleries	Pierre Matisse Gallery
Grace Borgenicht Gallery	Midtown Galleries
Leo Castelli Gallery	Milch Gallery
Galerie Chalette	Betty Parsons Gallery
Peter H. Daitsch	Peridot Gallery
Tibor De Nagy Gallery	Perls Galleries
Downtown Gallery	Frank Perls Gallery, Beverly Hills
Durlacher Bros.	Poindexter Gallery
Duveen Brothers, Inc.	Rahn Gallery
Andre Emmerich Gallery	Paul Rosenberg & Co.
Fairweather-Hardin Gallery, Chicago	Saidenberg Gallery
F.A.R. Gallery, New York	Bertha Schaefer Gallery
Rose Fried Gallery, N.Y.C.	E. & A. Silberman Galleries
Otto Gerson Gallery	Stable Gallery
Stephen Hahn Gallery	E.V. Thaw & Co., Inc.
Martha Jackson Gallery	Catherine Viviano Gallery
Sidney Janis Gallery	Maynard Walker Gallery
Kennedy Galleries	Willard Gallery
Samuel M. Kootz Gallery	Howard Wise Gallery
Kraushaar Galleries	Zabriskie Gallery

All members located in New York City except where otherwise indicated.

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

November 23, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

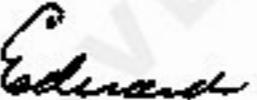
Mr. Murray has completed the form to have his Marin watercolor, DEER ISLE, MAINE appraised.

We have hit a snag. Could you possibly have three photographs of Mr. Murray's watercolor sent to the Art Dealers Association of America? Hope you can as Mr. Murray does not have a photograph.

Do you still have for sale the Peto still life LINCOLN AND THE STAR OF DAVID, 1904? If so, please send me a photograph.

Many thanks.

Sincerely,



Edward H. Dwight, Director

EHD:mcf

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November 28, 1962

Mrs. Richard Black
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

For two games over sixteen we should really stop playing tag. Don't you think so? However I am glad that you will be here soon but don't pick out the last ten days of this year as I hope to go off for my winter vacation. Any time after the first of January will suit me fine.

I pulled out some of the Rockefeller records and can give you a pretty accurate history of the purchases. I recall that the very first Folk object she bought was a chalk deer which she used in a guest room corner cupboard. She added to that shortly after. I remember this distinctly because we got very chic and had a very famous artist, whose name I won't mention, paint the appropriate blue as background for the objects.

I recall the instance of the telegram which was sent out in relation to the publicity on the Nina Lytle catalog on the Williamsburg collection and vividly recall also how horrified I was with the misinformation which Mitch was obliged to use in the telegram. It was then that I entered the date and price of each object bought directly under the reproduction of each painting and sculpture. Those not reproduced made the same arrangement difficult as in many instances the titles had been changed as well as a few of the attributions, some of which we disagree with but am keeping quiet. In any event I think this will be of great assistance in giving you specific dates.

So that I don't knock myself out needlessly I would very much like to get the specific date of your deadline. If it is too late it is hardly worthwhile going to the trouble but I want to do it as I expect to use this material at some future time when I decide to straighten out records and errors in fact which have been perpetrated by several people - and we don't mean you dear, nor anyone in Williamsburg at present or previously. Meanwhile best regards and write as soon as you can.

Sincerely,

Keep your art

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

a destroy copy

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212
CABLE ADDRESS
"ARDOALAS, NEWYORK"

BOARD OF DIRECTORS
ALEXANDRE P. ROSENBERG
PRESIDENT
DAN R. JOHNSON
VICE PRESIDENT
ELEANORE B. SAIDENBERG
SECY. & TREAS.
EDITH G. HALPERT
SIDNEY JANIS
ANTOINETTE M. KRAUSHAAR
PIERRE MATISSE
KLAUS G. PERLS

November 29, 1962

MEMORANDUM

To: Mrs. Halpert and Mr. Alan
From: Ralph F. Colin
Re: Appraisal for Mr. Arthur Stanton

I am sending to each of you herewith two copies of a Memorandum of Appraisal which I wish to keep in the Association's files reflecting your respective appraisals and, accordingly, the conclusion reached. Will each of you please sign and return to me one copy, and keep the extra copy for your own files if you desire it.

RTC

*10,000 H
15,000 A*

12,500

RPC:j1
Enclosure

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Nov. 30

WALLACE H. SMITH
51 POINTER LANE
CLAYTON 24, MISSOURI

Dear Mrs Halpert - you were right in the beginning - St. Louis is a dump when it comes to buying paintings & we didn't sell any of your beautiful Canvases. I can't face you!

However several thousand people attended the show which was also on television & I think it safe to say it made a great impression here. Hope you enjoy the enclosed clippings - Again thanks

(over)

Wallace Smith

THE STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

exact period of the 50 year
span of life of the A.C. 11?

This is just an honest question.
You may be right and
I can be convinced!

Could you jot down
in a letter such an out-
line as you have in mind?
Could any period be assigned
to the Mexican influence?
Or is it continuous through
many decades? I suspect
it has been and may be today.

(over)

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OO
POLAROID CORPORATION
CAMBRIDGE 39, MASSACHUSETTS

November 19, 1962

The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Gentlemen:

My wife has a birthday coming up and I'd like to get her a Mary Cassatt drawing. If you have any, will you please let me know and I shall take a look on my next trip to New York? (I'd like to get her a painting but suspect I can't afford it. If you have one, please quote, but without much hope.)

Cordially,

Stanford Calderwood
Stanford Calderwood

SC/ec

24th November, 1962,

Mr. George D. Culler, Director,
San Francisco Museum of Art,
McAllister street at van Ness Ave,
San Francisco 2, California.

Dear Mr. Culler :

A quick reply to your letter of 20th, Nov. I understand
it very well how the Museum has to be sure on the financial
responsibility. We could have arrived at it earlier, if we are
not scattered in three cities. We fully agree that you have no
further responsibility after the exhibition is left from your
museum. I presume you already knew that Mr. R. Griffing is
kindly enough to take the whole traveling show over. It will
simplified the matter under his management. Therefore more
details you will hear from him. Now, we rush to the packing
shall meet the date you indicated.

I wish to express once more, how much I valued your
interests in my work, and how am I respect the fact an one-man
show at your Museum, is granted. To you,

Kind regards in which my husband joins,

Your most sincerely,

Tseng Yu-ho Ecke.

copy to Edith

the exhibition date Mr. Culler gave to me is from
Dec. 19th to Jan. ~~8th~~ 20th 1963. greetings Bitter.

STATE OF INDIANA
BALL STATE TEACHERS COLLEGE
MUNCIE

Department of Art, ART GALLERY

NOVEMBER 27, 1962

EDITH GREGOR HALPERT, DIRECTOR
DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MISS HALPERT:

WE ARE NOW PREPARING FOR OUR 9TH ANNUAL DRAWING AND SMALL SCULPTURE SHOW. IT IS OUR PRACTICE TO INVITE A NUMBER OF OUTSTANDING ARTISTS TO EXHIBIT TWO PIECES OF WORK--SCULPTURES OR DRAWINGS. THESE WORKS ARE NOT SUBJECT TO THE ACTION OF THE JUDGE AND ENTRANCE FEES ARE WAIVED. HOWEVER, THE WORKS OF THE INVITED ARTISTS ARE INCLUDED BY THE JUDGE--THIS YEAR HE IS MR. PHILIP ADAMS, DIRECTOR OF THE CINCINNATI ART MUSEUM--IN HIS CONSIDERATIONS FOR CASH AND PURCHASE AWARDS. AT PRESENT WE HAVE OVER \$1800 WHICH WILL BE DISTRIBUTED.

AMONG THOSE ARTISTS WHOM WE WISH TO INVITE FOR THIS YEARS SHOW ARE STUART DAVIS AND CHARLES SHEELER WHOM YOU REPRESENT. SHOULD YOU BE WILLING TO LOAN US THEIR WORKS FOR THIS EXHIBIT, WE WILL MAKE ARRANGEMENTS WITH BUDWORTH AND SONS FOR PICK-UP, THE FIRST WEEK OF FEBRUARY, AND ALSO FOR PACKING AND SHIPPING. WE WILL INSURE THE WORKS IN TRANSIT AND DURING THE TIME OF THE EXHIBITION. THE GALLERY PROMOTES SALES AND NO COMMISSIONS ARE DEDUCTED. MONEY FROM SALES OR PRIZES WILL BE SENT TO YOU AS THE ARTISTS' AGENT.

IN ORDER THAT WE MAY COMPLETE THE NECESSARY ARRANGEMENTS, AN ACKNOWLEDGEMENT AT YOUR EARLIEST CONVENIENCE WILL BE APPRECIATED. WE ARE ENCLOSING COPIES OF OUR PROSPECTUS AND ENTRY BLANKS. WILL YOU KINDLY FILL OUT ACCORDING TO DIRECTIONS THE ENTRY BLANKS FOR THE ARTISTS WHOSE WORK YOU ARE LOANING US.

THANK YOU FOR YOUR PROMPT ATTENTION.

YOURS SINCERELY,

William E. Story

WILLIAM E. STORY
GALLERY SUPERVISOR

WES/DKY
ENOL

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November 27, 1962

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Benjamin Franklin Parkway at Twenty-Sixth Street
Philadelphia 1, Pennsylvania

Dear Henri:

ESQUIRE is about to publish a book on jazz - a compilation of many previous articles on the theme including among the latter one by Stuart Davis.

The editor is very eager to reproduce in color your painting by Davis entitled SOMETHING ON THE EIGHT BALL. The artist is eager to have this appear in a book on his favorite subject and I hope that you will agree to the reproduction. If so ESQUIRE will send the photographer to Philadelphia and he will make the necessary arrangements for the color transparency.

Don't you ever get to New York? It has been a mighty long time since I have had the pleasure of seeing you.

My very best regards,

Sincerely,

EGH:lk

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831 Madison Avenue, New York City 21, N.Y.

November 26, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Through a special arrangement with the publisher of ART:USA:NOW I have been able to reach an agreement whereby dealers who have artists in the book may purchase the set for 40% below selling price. That is, you may order as many copies as you wish before the publication date (February 1, 1963) for \$19.20 a set (2 volumes, boxed) instead of the usual \$30. We will label this an 'educational offer,' and you will soon receive an order form through the mail. Each artist in the book will receive one free copy.

In order to further disseminate the work of the artists in the book, Mr. H. F. Johnson is having post cards made of the collection. Mr. Johnson has further agreed to give each artist a one-half cent royalty on each card sold. The cards will accompany the exhibition on its tours, and will also be released through distributors here and abroad. It will amount to only small change for the artists, but I think it is an essential precedent to set. If all post card publishers, including museums, gave this royalty, it could amount to a handsome extra dividend per year to the artists.

By the way, if you wish any post cards of artists in the collection you may have them for the wholesale price of 5 cents each. We can, however, only accept minimum orders of 20 cards. There is no post card order form: merely put your order and check in a note addressed to ART:USA:NOW at 831 Madison Avenue.

Again, it has been a pleasure working with you on this project.

Sincerely yours,

Lee
LEE NORDNESS

P.S. If books are to be delivered in New York City, 3% sales tax must be added, making a total of \$19.78 per set.

1041 .85 rednevoil

S go

1041 .9 nevola .7M

November 28, 1961

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of his nov of syndiesaq esmoltsefls yn ellwassM .ydw noaser erit
.emal

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
1111 Chapel Street
New Haven 11, Connecticut

,reve 24

Dear Andrew:

Since our conversation there have been several conferences re-
garding Athena Valetria. With all the to-do about art for in-
vestment with the many banks buying hand-painted pictures drip-
ped, trodden, etc.; sculpture welded, smashed, etc., some of the
bankers are still very timid and the price we agreed upon seems
to have frightened the Bankers Trust Co. as opposed to Chase
Manhattan.

es:RGE

At the last meeting I had with the president of the former bank
and two major vice presidents they agreed that the sculpture
and the idea were both tremendous and original, but were petri-
fied that the shareholders would not agree with them. Thus,
since all the high officials are Yale alumni, they decided that
they would approach you directly to ascertain whether the museum
would consider a rental arrangement. I explained to them that
this would set a precedent open to the most pernicious type of
criticism of the institution that would succumb to that kind of
an arrangement, to say nothing of the reaction among the dealers
of antiquities, and of course the orginal donors and/or families.
However, who am I to combat the thinking of bank officials? In
any event you will probably hear from one or more of them in the
near future.

Now that the art business has landed right in the lap of the in-
vestment counsellors; when the Metropolitan Museum has to close
the galleries on Mondays because they can't afford to pay the
penny wages of the guards, but can raise \$2,300,000 for their
thirty-first example by Rembrandt; when Chester Dale is fast a-
sleep while the director of the National Gallery is bidding

(more) Order →

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November 20, 1962

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Jack:

On my return from Boston I found a letter from the Fine Arts Conservation Laboratories, Inc. reporting on the Ben Shahn painting WHEN THE MORNING STARS. I am quoting:

We shall introduce a wax adhesive in the uplifted areas in an effort to reattach them to the ground. We shall compensate for the losses by inpainting with powdered pigment hand ground in Methacrylate. Our fee for this service will be \$100.00

Since this has to be taken up with your insurance adjuster or that of the Museum of Modern Art I asked them to hold up the matter until I receive the green light from you.

Sincerely yours,

RCH:gs

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23 November 1962

Mr. Stanford Calderwood
Polaroid Corporation
Cambridge 39, Massachusetts

Dear Mr. Calderwood:

I am sorry that we cannot help you in relation to a Cassatt drawing. We concentrate entirely on contemporary American art. You will find the names of the artists we represent listed at the bottom of this letterhead. In addition we represent a number of younger artists whose prices are in the lower brackets.

When you are next in New York, may I suggest that you stop in and see what we have.

Sincerely yours,

/d

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November 21, 1962

Mr. James W. Kreiter
Museum Shop Manager
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mr. Kreiter:

Thank you for shipping the Schlechter paintings and drawings so promptly and for including the biography. I am very pleased with the material and am having a number of the pictures framed for our Christmas Exhibition.

Sincerely yours,

E.H. age

cc: Mr. Tibbs

P.S. to Mr. Tibbs: You can be a picker for me any time, kid. Happy Thanksgiving!

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

28 November 1962

Mr. Bo Gyllenward, Director
Museum of Far Eastern Antiquities
Stockholm, Sweden

Dear Bo:

You have had letters from both Betty Boke and Mrs. Edith Halpert, and now you have one more from me. Don't be alarmed! The point is that both Betty and Mrs. Halpert have agreed that I act as their joint agent in connection with all arrangements for Betty's exhibition at the Museum of Modern Art in Stockholm next Spring. Therefore, please send all correspondence concerning the exhibition to me, and I will see that both ladies are informed at all times.

It is the universal custom among American museums that the borrowing institution pays the cost of transportation and insurance for the exhibition. What I need first of all is assurance on the part of the Museum of Modern Art in Stockholm that this arrangement is understood. What will be involved is transportation from San Francisco to Stockholm and from Stockholm back to New York, the insurance costs being pro-rated for the period of time necessary.

It is too early now for me to give you an exact figure of these costs. However, we will be able to supply such a figure early in December, and I will send you the information the minute I have it in hand. Because of Betty's contract with her insurance company, all shipments must be made through the Railway Express Company, which does operate into Sweden. At least as of this moment, I have reason to believe that the trans-Atlantic costs will be surprisingly low.

In Mrs. Halpert's letter of 25 October to you, she mentioned the possibility of a second European exhibition at the Musee des Beaux-Arts in Paris. I feel strongly, and Betty and Mrs. Halpert concur, that this would add too many complications to be considered at this time, and I am writing Kisseloff to that effect.

I know how terribly busy you are preparing for your opening, but I beg you to send me an answer on behalf of the Museum of Modern Art - or to have them reply to me at the earliest possible moment regarding the assumption of costs. The matter is most important.

With all best greetings,

Very sincerely,

Robert P. Griffing, Jr.
Director

MRG:lh MAILING ADDRESS 900 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

November 29, 1962

Mr. A. Oberfest
475 Fifth Avenue
New York, N. Y.

Dear Mr. Oberfest:

I was about to sign the statement you mailed when the thought came to me that it was rather an odd procedure. The impression I got was that you wanted to make me responsible for something in which you did not believe. To date I have not had such an experience in relation to our inventory which was handled legitimately and was never questioned. Since you seem to have a doubt about this don't you think it would have been better not to have sent the report to the Federal Government. I think we should discuss this and make an amendment if you feel that there is any dishonesty involved as I have lived with a clear conscience to date.

As I mentioned during our previous conversation I am very distressed about our current records. Adele Rosenstein has been unable to reconcile the bank statements as of September and October. In addition I have received a letter from the bank apologizing for several errors made by them since the installation of their electronic equipment; - when I wrote on two occasions explaining that I could not reconcile my own monthly statement because the deposits listed did not coincide with the receipts I have and the entries in my books. It seems that they juggled our deposits (we have 4 accounts with the Chase Manhattan) and credited the wrong name in several instances. I can't untangle my records, nor can Adele handle these of the gallery. How they passed prior to this I don't understand as the errors have been made for a period of three months.

Can someone come in to check these thoroughly and get the four accounts straightened out? Actually I feel that my original plan of having someone come in once a month to do the checking is what we need in the gallery. For the past two years our bookkeepers have been rather negligent and I am convinced that a very active checkup has to be made regularly until we have someone who is thoroughly equipped and can reconcile the figures. Isn't it possible to have someone on your staff - it doesn't have to be the boss - for this detail? May I hear from you shortly as I am eager to get the place functioning properly.

Sincerely,

E.Holk

FACULTY OF EDUCATION
DIVISION OF ELEMENTARY EDUCATION



EDMONTON, ALBERTA
CANADA

November 23, 1962.

Miss Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York City, New York,
U. S. A.

Dear Miss Halpert:

Can I persuade you to view slides of my paintings? I am trying to secure an outlet for exhibiting my paintings in New York and as a resident of Canada I find this to be no easy matter.

I have reason to believe that my paintings are of sufficient merit to warrant showing. Let me explain. A few weeks ago I had slides of my paintings (completed in the last 2 years) viewed by the senior curator of one of the leading museums in New York. Although some difficulties are inherent in judging paintings from slides, this curator considered my paintings an "impressive showing", thought my work "excellent", and he was "exceedingly interested" in them. He advised me to contact galleries. I am also enclosing a list of my exhibitions in competitive exhibitions.

If you view the slides and find my paintings are of interest, I would be pleased to ship a few to you for final judgement.

If my slides do not arouse your interest, let me thank you for your time and I would appreciate the return of the slides. I would also be pleased if you could offer me any information concerning exhibition of my painting in New York.

Sincerely,

A handwritten signature in cursive script that appears to read "Ethel Christensen".

ETHEL CHRISTENSEN, Lecturer
Division of Elementary Education

EC:vjf

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November 20, 1962

Mrs. Jean Lipman, Editor
Art in America
635 Madison Avenue
New York 22, New York

Dear Jean:

Indeed I will be delighted to be represented in your barroom article with my great example of pop art called OLYMPIA.

I shall dig through my files with the hope of finding a photograph. In any event I will give that you get a print.

Best regards,

Sincerely yours,

EDS:gs

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

November 26, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I was sorry not to see you but I shall be back soon and will try to make an appointment with you before coming so that we won't cross in the night again. I would very much like to learn which painting or paintings were the first that Mrs. Rockefeller bought. There is no great rush about this, however. We are doing a film sequence on folk art and it occurred to us that Mrs. Rockefeller's original selections from you might provide a provocative side light on her collecting of folk art.

I got back here Thanksgiving day just in time to carve a turkey that my ten year old daughter bought, stuffed and roasted!

My very best.

Cordially yours,



Mary C. Black, Director
(Mrs. Richard Black)

THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

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27 November, 1962

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

Thank you for your letter, good wishes and the photographs.

We hope very much to pursue these interesting possibilities shortly after the new year.

With best wishes,

Yours sincerely,

Anthony Clark

Anthony M. Clark
Curator of Paintings & Sculpture

AMC/kgp

A
Pl ent sue he is
on slender foot

Refer to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

AFK
November 27, 1962

Mr. Gene Morse
3309 East Thirteenth Street
Wichita 14, Kansas

Dear Mr. Morse:

I cannot tell you how distressed I am that the photographs
we sent you did not arrive. I gather this is so as I had
no reply to my letter dated November 19th.

If you are still interested I will try to assemble a new
group of photographs for you. On the other hand in the
event that you have made other arrangements I would appreciate
an immediate reply.

Sincerely yours,

EGH:lk

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November 26, 1962

Comet Ray Letter Service
220 East 23rd Street
New York, N. Y.

Attention: Mr. Sussman

Dear Mr. Sussman:

Would you please make the changes in stencils as indicated in the attached list. Naturally it is too late to do anything about it for the Christmas mailing.

Would you please send the cards to me when the stencils are made.

Thank you ever so much.

Sincerely,

Jay Wolf,
Assistant Director

JWlk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 16, 1962

f.

Miss Lois Bingham
United States Information Agency
Washington, D. C.

Dear Miss Bingham:

Mrs. Halpert asks me to say that she is sorry she was unable to talk longer on the phone recently. In any case the book is "American Painting from the Armory Show to the Depression" by Milton W. Brown, published by the Princeton University Press, Princeton, N. J.

Sincerely yours,

Gratia Snider
Secretary

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-6569

28 November 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Edith:

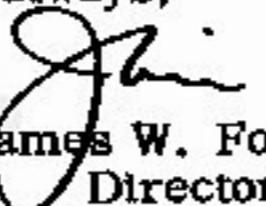
I haven't acknowledged your letter of November 1st, with the Corcoran's catalogue, as you indicated I would shortly be hearing from you after Bob Griffing's visit. Now I am writing anyhow for I want to keep this thing alive and kicking!

No, I'm not as familiar with your personal collection as I might be, unfortunately. I can only say the catalogue listing set me to "licking my chops" in anticipation of seeing at least a portion of your treasures here for long, intimate scrutiny. If Bob and you have not made the selection to travel westward, it can be done, as you say, by photographs - or, since I am going to jury a show in Florida in January, I might be able to work in a New York visit when I could go over details with you personally. I like that latter idea! Of course, should you be so inclined, your own selection, drawing on the most definitive works, would admirably do all that's necessary. Unless you wish it particularly, it seems presumptuous to have anyone less familiar with the material do the job of selecting. I wish I could have seen the show in Washington.

I liked what I saw and read about you in TIME! That was a rather remarkable article, and one properly to redeem the rightful position of art dealers after the esteemed Chrysler expose.

All best wishes,

As always,


James W. Foster, Jr.
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Washington International Art Letter

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Editorial Office: 115 5th Street, S.E., Capitol Hill, Washington 3, D.C.
Business Office: 1026 20th Street, N.W., Washington 6, D.C.

November 29, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St
New York 22, NY

Dear Mrs. Halpert:

Thank you again for your good words (we'd like to quote if you'll give permission).

No luck yet on any subsidy but at least I'm going through with the December-January issue. There is a mountain of material for it.

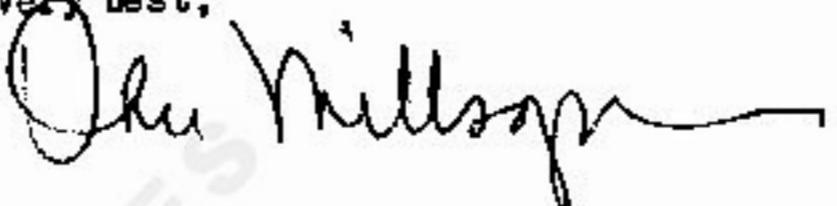
Enclosed is your November issue. You didn't enter a formal subscription before and you would be entitled if the Art Dealer's Association does anything about a group subscription, to get it for the lower rate (\$10). If taken individually it would be \$27. I've written to Colin and he has the dope too, so it will help if you bring the matter up at the association meeting.

I talked with Lois Bingham who thought she had it all pinned down before going away, to have your collection kept for the Bolshoi people. She left and returned the day it was to be shown and found someone had goofed--unfortunately they didn't get to see it and saw some stuffy things from the Corcoran which they hastily threw together.

I can imagine the hard time the government is giving on the collection and I do hope it is all gotten squared away to your satisfaction.

Keep us in mind for anything new you might want to speak about! And--also remember our financial plight if you have any wealthy citizens who really want to see us keep going!

Very best,



THE DALLAS MUSEUM FOR CONTEMPORARY ARTS

3415 Cedar Springs Road

Dallas 19, Texas

LA 6-8855

November 29, 1962

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Mrs. Edith Halpert
Downtown Gallery
32 East 51st. St.
New York, New York

Dear Mrs. Halpert:

We gratefully acknowledge the gift of these books to the library of Dallas Museum for Contemporary Arts:

Charles Sheeler (three books)
Stuart Davis
Dove
The Edith Gregor Halpert Collection (two copies)
Georgia O'Keeffe
Max Weber (two books)
John Marin

The generosity of others fosters the growth of our research facilities.

Again, we thank you.

Sincerely,

Mrs. Charles Reeves

Mrs. Charles Reeves
Publicity and Public
Relations

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5th Ave & 53-
THE DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK 22, N.Y.

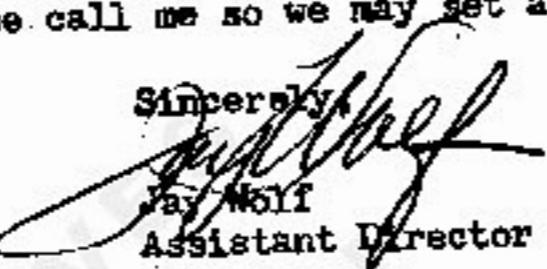
Nov. 24, 1962

Dear Mr. Bruno:

3 P.M.

I have shown your painting and the slides to Mrs. Halpert,
the Gallery Director, and she would very much like to see
the following paintings: "Waltz of the Blind Ass", "The
Closed Shop", "Keeping Up with the Jones" and, if possible,
"Give Us Barabbas". I would like to see the "No title" one
of the old man. Is it possible you could bring them in
Tuesday or Wednesday. Please call me so we may set a time.

Sincerely,


Jay Wolf
Assistant Director

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November 21, 1962

Mr. Anthony Morris Clark
Curator of Paintings and Sculpture
The Minneapolis Institute of Arts
210 East 24th Street
Minneapolis 4, Minnesota

Dear Mr. Clark:

At last the photographs of the Doves have arrived and are now enclosed giving you the complete group you selected for consideration. All but one of these, GEORGE GERSHWIN'S "Rhapsody in Blue II," are at the gallery and can be sent to you on approval if you so desire. The latter is in a circulating exhibition originated by the Museum of Modern Art and I am planning to remove it from the show in the near future. Please let me know your wishes in the matter.

Happy Thanksgiving.

Sincerely yours,

ECH:gs

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November 16, 1962

Miss Jane Wade
Otto Gerson Gallery
41 East 57th Street
New York 22, New York

Dear Miss Wade:

I am enclosing a photograph of the Lehmbruck HEAD OF WALKING MAN. This is the photograph that Mrs. Halpert would prefer to have used in your catalogue.

However, since it is the only copy which she has, would you be so kind as to return it to us when you have finished with it.

Thank you, too, for the insurance evaluation of the piece.

Kindest regards,

Sincerely,

Jay Wolf
Assistant Director

JW:hb
Enclosure

Walter - Mr. Moore ~~forwarded draft to Reiman~~
~~Walter - Mr. Moore~~
~~Reiman~~

12/14/62 - Mr. Moore notifying Texas Free

to forward draft to Neiman Marcus

Amt of book - Draft we made payable

to Neiman Marcus and downtown

Galleria

WALTER K. REIMAN

DO NOT SEND CREDIT

copy and copy office available according to you.

It is understood that a check or money order will be sent

in due time.

Enclosed find a copy of the contract with which you may be familiar.

I would like to advise you that the amount of \$2200.00 on the

check will be held.

Refugee Center
to: Neiman - Marcus

Neiman Marcus - New York

New York 25, N.Y.
33 West 57th Street
The Americana Building

December 18, 1962

W30

Art Association of Indianapolis

John Herron Museum of Art John Herron School of Art

110 East Sixteenth Street Indianapolis 2, Indiana Walnut 6-5481

November 26, 1962

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Executive Vice-President

Wilbur D. Peat
Director of the Museum

Donald M. Mattison
Director of the School

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The Downtown Gallery
32 East 51st Street
New York 22, New York

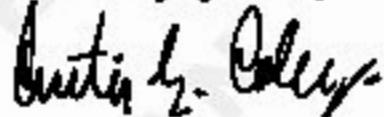
Dear Mrs. Halpert:

Enclosed are loan forms for our Contemporary exhibition in January. Mr. Springer has informed us of your willingness to contribute. Will you please complete the forms in duplicate and return one copy to us, retaining the other for your files.

Schumm's will call for the works sometime during the week of December 4. They will confirm dates and times by telephone.

If there is anything not covered here or in the loan agreement, please let us know.

Sincerely yours,



Curtis G. Coley
Curator

CGC/de

encl. (4)

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may be published 50 years after the date of sale.

Earle F. Grant

In Memory of
PLINY FISK MUNGER

Native of
ILLINOIS

Passed Away
OCTOBER 24, 1962

1 cd?
ok
11/16/62
gp

Services
BENBOUGH MORTUARY
OCTOBER 26, 1962, 2:00 P.M.

Officiating
Rev. FRANKLIN W. HELD

Organist
Mrs. R. F. KIBLER

Cremation

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November 20, 1962

Mr. Gudmund Vigeland, Assistant Director
The Corcoran Gallery
Washington 6, D. C.

Dear Mr. Vigeland:

As I do not subscribe to Art International I did not see the Lindner review although I did see the reproduction and the original hand painted pitcher in the Museum of Modern Art catalogue and at the show of the figure held there.

There is no question about it being a mirror image of the Zorach which we had in our figure exhibition simultaneously and unintentionally.

For your information you are the first of the many who had seen the two paintings in New York or the two reproductions who noticed this obvious similarity. How about your writing to Art International calling their attention to it? I am sending you a photograph of the Zorach under separate cover. If on the other hand you prefer not to do this would you be good enough to send me the clipping so that I can write. Naturally it will not be as effective coming from an interested party.

Sincerely yours,

E.G.H.:sga

P.S. You may recall your promise to send me some more catalogues of the Halpert Collection.

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November 27, 1962

Miss Paula Hiller
39 Pickford Ave.
Buffalo 22, N.Y.

Dear Miss Hiller:

I am enclosing a biography of STUART DAVIS, which gives all the pertinent information you may need for your study. If you consult the publications listed, you can find the reproductions you request.

I hope that your paper is a great success.

Sincerely,

Jay Wolf
Assistant Director